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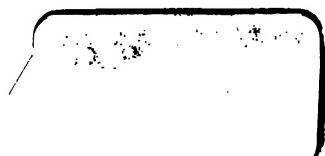
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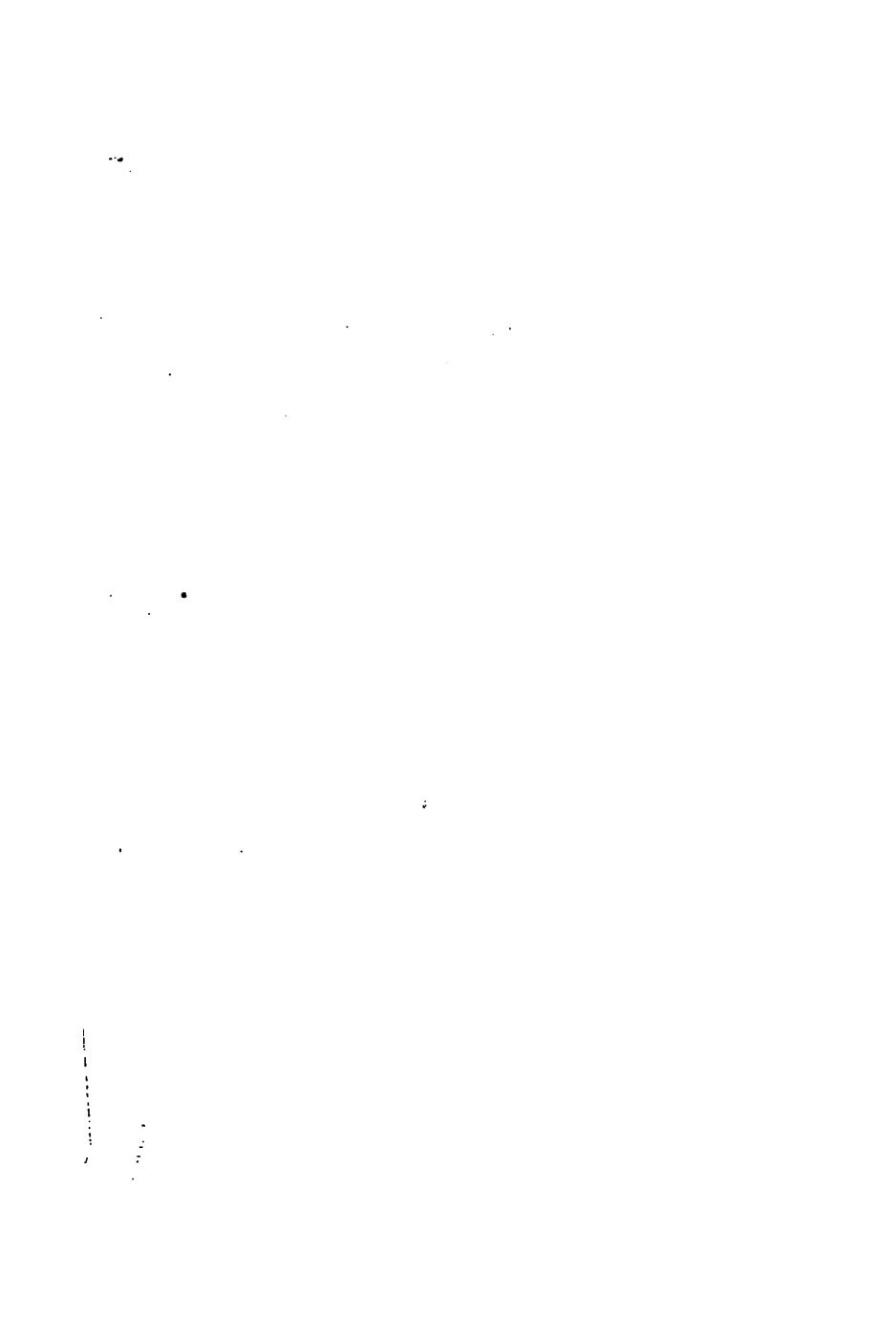
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The first part of the paper discusses the importance of the study of the history of the book. It is argued that the history of the book is not only a history of the written word, but also a history of the material object. The book is seen as a vessel for knowledge, and its physical form is as important as its content. The second part of the paper discusses the history of the book in the context of the history of the book. It is argued that the history of the book is not only a history of the written word, but also a history of the material object. The book is seen as a vessel for knowledge, and its physical form is as important as its content. The third part of the paper discusses the history of the book in the context of the history of the book. It is argued that the history of the book is not only a history of the written word, but also a history of the material object. The book is seen as a vessel for knowledge, and its physical form is as important as its content.

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THE
IDYLLS AND EPIGRAMS

COMMONLY ATTRIBUTED TO

THEOCRITUS

WITH ENGLISH NOTES,

BY

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ASSISTANT MASTER AT ETON COLLEGE

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Oxford

AT THE CLARENDON PRESS

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P R E F A C E.

I HAVE endeavoured, in writing the Notes to this Edition of Theocritus, to give such help as would be required by boys in the higher forms of schools, and to offer remarks which would not be beneath the notice of men reading Classics at the Universities. I have purposely dealt more with illustration than with criticism; giving references without quotation to books which the readers are likely to have at hand, and quoting the passages referred to from less common books.

It may perhaps seem a useless work (and by some be considered no work at all) to edit Theocritus without an elaborate critical examination of the Text, and a dissertation upon the genuineness of those Idylls which have been declared unworthy of the Syracusan Poet. But the time requisite for the former, which must be spent in collating MSS., and in overcoming the difficulties of such an occupation by daily experience, can only be at the disposal of those whose sole business and pleasure it is so to spend it. Would that I were one of that number! I know no author who would better repay such a work than Theocritus; the elegance of whose natural flow of graceful verse must attract with ever increasing power those who 'listen to his sweet pipings.'

Many have already ably worked to bring this music to the ears and hearts of those to whose tongues its utterance is

dead: the editions of Wuestemann, Ahrens, Ziegler, Meineke, Fritzsche, Wordsworth, and Paley, are well known to all scholars. I have spent what time my professional duties would allow in reading my author over and over again with their help: which help I gratefully acknowledge. They are all more or less my creditors, with little chance of being repaid. I have followed Paley's text in the Idylls, and Meineke's in the Epigrams, with very few differences indeed; but not without weighing carefully, and I hope judiciously, the merits of various readings. Any fresh conjectures by one who has scarcely seen a MS. of the author, would be impertinent: for surely as far as criticism of the text is concerned, an Editor should either learn to judge, and judge himself, from the MSS., or be content to follow humbly those who have done so.

With regard to the genuineness of certain Idylls, there are no more arguments on either side to be adduced than those which have already appeared in such works as Reinhold's *De Genuinis Theocriti Carminibus*, &c.; in spite of which any decision is as far off as ever, and not likely to be brought nearer by any number of future volumes.

I have added, in an Appendix, translations of some select passages into English verse. Admirers of Theocritus are already in possession of Mr. Calverley's elegant Translation of the whole: so I can scarcely hope that mine will be read; but they will be found literal, if they have no other merit.

H. SNOW.

ETON, May 1869.

PRELIMINARY REMARKS

ON THE

LIFE AND WRITINGS OF THEOCRITUS.

SINCE our information respecting the life and writings of Theocritus is derived, amongst other sources, from certain statements made by the ancient grammarians, and prefixed to the MSS. containing his poems, it seems worth while to commence by quoting those statements in full, and making them the foundation of these remarks. I therefore subjoin a literal translation of them as they appear, in their most recently emended condition, in an edition by Ziegler (dated 'Tubingae, 1867') of the Scholia upon Theocritus, taken from the Codex Ambrosianus, 222.

I. The first is a brief account of the poet's parentage and times :—'Theocritus, the bucolic poet, was a Syracusan by birth, and son of Simichus, as he himself says—

Σιμυχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκει;

(Id. 7. 21.)

but some say that 'Simichides' was a nickname; for he seems to have been flat-nosed (*σιμός*) in appearance, and to have been son of Praxagoras and Philina. He became a disciple of Philetas and Asclepiades, whom he mentions,

[i. e. Id. 7. 40 οὔτε τὸν ἐσθλὸν

Σικελίδαν νίκημι τὸν ἐκ Σάμω οὔτε Φιλητᾶν]

and he flourished at the time of Ptolemy, surnamed son of Lagus; and being clever in the composition of bucolic poetry, gained considerable distinction. According to some, however, his name was Moschus, and he was called Theocritus.'

Some of these statements call for a few remarks:—

1. The idea of Simichidas being a patronymic evidently arose from Theocritus speaking of himself under that name in *Idyll* 7; and those who wished to coin some originality for themselves, invented the derivation from *σινός*. No doubt the word had no particular meaning, but was an assumed name.

2. The mention of Praxagoras and Philina is due to Epigram 22, which distinguishes him from his namesake the orator and sophist of Chios, but is probably the composition of Artemidorus, the author of the Epigram quoted below about the collection of the bucolic poems.

3. The Sicelidas mentioned in *Id.* 7. 40 was, doubtless, Asclepiades. Of the connection with Philetas it is not known whether personal instruction, or merely the influence of his works is meant. Philetas, a poet and grammarian of Cos, mentioned several times by Propertius and Ovid, as a model for elegiac poets (See *Prop.* 2. 34, 31; 3. 1, 1; 4. 6, 2; *Ov. Art. Am.* 3. 329, &c.), was tutor to Ptolemy Philadelphus, at whose court the intimacy between him and Theocritus must have been fostered at the time when the latter was at Alexandria, before he began to distinguish himself.

4. This period of his distinction, then, would be more correctly assigned to the age of Ptolemy Philadelphus, than to that of his father, the son of Lagus; and, in fact, it is so assigned in the Greek Argument to *Idyll* 1. Besides, the Argument to *Idyll* 4 states that he flourished in the 124th Olympiad, i. e. 284–280 B.C. That would be the time at which, if personally instructed by Philetas, Theocritus began to gain notice; or, if only influenced by study of his works, first came to Alexandria. While at Alexandria, he probably wrote *Idd.* 14, 15, and 17, and the fragment called Berenice;

which appear to belong to the early part of Ptolemy Philadelphus' reign, when he first took notice of the poet. The 16th Idyll, another indication of date, shews that Theocritus returned to Syracuse, and was living there in the reign of Hiero II: possibly, as is there stated in the notes, during the first Punic war, about 263 B.C. Hiero was made king 270 B.C. The testimony derived from these sources cannot be considered irrefragable, owing to the doubt which exists concerning the genuineness of Idyll 17.

5. Of other information respecting the life and times of Theocritus, we possess but little. He was intimate with Aratus, whom he addresses in Id. 6, and mentions three times in Id. 7; who was generally believed by ancient commentators to be no other than the author of the 'Phaenomena.' He was also intimate with Nicias, a physician and poet, whom he addresses in Idd. 11 and 13; whom he also visited, or intended to visit, at Miletus, as appears from Id. 29. He looked upon Sicily as his home, for he speaks of Polypheme as *ὁ Κύκλωψ ὁ παρ' ἡμῖν*, Id. 11. 7.

II. The next introductory excursus is about the origin of bucolic poetry:—'They say that bucolic poetry had its origin, and made great progress, in Lacedaemonia. For while the Persian war was still threatening, and terrifying all Greece, there was in existence a festival of Artemis Caryatis; and because the girls and boys had hidden themselves on account of the tumult of the war, certain rustics entered into the temple and sang the praises of Artemis in their own songs; and seeing that the strange music was agreeable, the custom abode and was preserved. But others say that bucolic poetry was first originated at Tyndaris in Sicily; for Orestes, when he was carrying away the image of Artemis from Tauri in Scythia, was warned by an oracle to wash in seven rivers flowing from one source; so he, coming to Rhegium in Italy, washed away the uncleanness in what are called 'the diverging brooks,' and then came across the strait to Tyndaris in

Sicily; and the inhabitants, singing the praises of the goddess in their own compositions, became the originators of a regular custom.

‘But the true account is this: Once, when there had been a sedition among the Syracusans, and many citizens had perished, upon the re-establishment of concord Artemis was considered to have been the cause of the reconciliation; and the rustics brought gifts and sang the praises of the goddess with joy, and so gave rise to rustic minstrelsy. [Bucolic poetry has distinctions in the title of its pieces; for they are also *aeolic* and mixed; however, they take their general title from the kine (*βοῶν*) as the superior animal, and so are called bucolic. Now, a cowherd (*βουκόλος*) is so called because of driving the kine, or from checking (*κολούειν*) those that leave the herd.] And they say that they used to sing furnished each with a loaf ornamented with several figures of wild beasts, and a wallet filled with a mixture of seeds, and wine in a goatskin, dispensing a libation to those who met them; and that they wore crowns round their heads, and stag’s horns on their foreheads, and had crooks in their hands: and that the winner took the loser’s loaf, and while he remained at Syracuse the losers went about into the neighbourhood collecting food: and that they sang many jestful and laughable ditties, and added, for the sake of good luck, the words—

δέξαι τὰν ἀγαθὰν τύχην
 δέξαι τὰν ὑγίειαν,
 ἂν φέρομεν παρὰ τὰς θεοῦ
 ἂν ἐκαλέσσατο τήνα.’

In the above there is really to be seen a trace of the germ of bucolic poetry among the Dorian nations. These rival rustics sang, no doubt, such fanciful ballads as that of Daphnis, the typical love-lorn cowherd, or the kindred one of Comatas (7. 78), which indicate national or local traditions of pastoral life, preserved in the memory of the herdsmen of the day. This

style of rude half-extemporized buffo-acting, was continued by persons called *λογόμμοι*, *αὐτοκάβδαλοι*, *γελοῦσποιοι*, &c. in Magna Graecia and Sicily, who had their head-quarters at or near Tarentum: such were very probably (though how shockingly vulgarized!) the 'scurrae' who amused Horace and his friends on their journey to Brundisium. This was the kind of thing that Theocritus developed into a separate branch of literature, followed by many imitators in after ages; who, however, compared with their model, were like

‘Those many jackdaw-rhymers, who with vain
Chattering contend against the Chian bard,’

as he himself says (Id. 7. 47) of Homer's imitators.

III. There are also a few sentences about the style of Theocritus' poetry as follows:—‘All poetry has three styles; the descriptive, the dramatic, and the mixed. Now the bucolic is a mixture composed, as it were, of every form: consequently it is more agreeable from the variety of its manner, consisting at one time of the descriptive, at another of the dramatic; and anon of the mixed, or combination of descriptive and dramatic; and sometimes of something else. But as far as possible it moulds the characters of rustic folk, with thorough cheerfulness representing the heavy dulness of clownish life: and it has avoided the unwieldy and bombastic style of composition. It should be known, moreover, that the name *Idyll* means ‘the little poem,’ from the word *εἶδος*, a representation or picture; not from *ἡδύλλιον*, connected with *ἡδω*, to please.’

1. The poems of Theocritus are bucolic and mimic, epic and lyric: the two first classes may be taken together as one, because all his bucolic or pastoral idylls are more or less mimic. Besides the comedy of which Epicharmus was the representative (486 B.C.), there were also smaller pieces of comic character such as the *mimes* of Sophron (448 B.C.), and his son Xenarchus: these were dialogues or dramatically treated scenes of life among the lower classes remarkable for

wit and proverbial language. Theocritus is very fond of imitating these, and does so particularly in Idd. 2, 14, 15. These are the most mimic; the others, belonging to the bucolic class are Idd. 1, and 3 to 11 inclusive, and 21 (which last, however, differs in being a picture of fishermen's life) and are pictures of the daily life of out-door labourers. It is to these that his fame is due: to the perfectly natural colouring which they shew. We have no drawing-room shepherds and shepherdesses here in silk stockings and sentiment, no Arcadian bowers of romantic bliss; but are among the cows and sheep and goats in earnest, where the heroes and heroines leave a whiff of their cheesemaking occupations behind them as they pass, which the poet does not attempt to conceal by any perfume of affectation. Their manners and conversation are what must be expected from their class: innocence and refinement may adorn the conventional Corydon and Amaryllis, but their absence is no source of regret in the real Lycidas 'whom no one meeting would have failed to recognize, ἐπεὶ αἰπόλων ἔξοχ' ἑώκει.' There is the same difference between the real wild-looking peasant of the Campagna of Rome, and the property-bedizened hireling who haunts the studios and finds a place in the photographic album of every Cook's excursionist; or between the actual *Sennerinn* who welcomes the Alpine traveller with a *jodel* and a truss of well-tempered hay, and the damsel who sings in the Chorus of Guglielmo Tell, at Covent Garden. Theocritus gives us nature, not behind the footlights, but beneath the truthful blaze of Sicily's sunlit sky. For it was there that the first vibrations of this spontaneous note were heard in their original purity, before art could distort them with allegory, or echo weaken them with imitation. This is all the more remarkable from the contrast which it offers to what Kingsley* calls the 'artificial jingle' of the Alexandrian School. Simplicity, honesty, truth,

* Alexandria and her Schools, Lect. 2.

and beauty, recommend Theocritus as a genuine artist. For a specimen of his landscape-painting, take the picture of Phrasidamus' pic-nic, in Idyll 7. (See Appendix, Page 211.)

Of these bucolic Idylls, the 5th and 8th are specimens of singing matches, in which the challenged person had to answer his rival's songs and phrases with symmetrical compositions of his own. A specimen of this 'capping' stanzas is seen in Horace Od. 3. 9.

2. In the Second Class (the Epic Poems) must be placed Idylls 13, 16, 17, 22, 24, 25, 26. These are generally supposed to have been written in Theocritus' youth: they must have been written at some time when he began to be attracted by the artificiality of the Alexandrian court-poetry. We see in these a greater freedom of prosody, particularly in the matter of *hiatus*. Whenever any harsher instances of it occur, they appear to be referable to the example of Homer, as for instance in Id. 25. 274, ἐνὲ οὐκ ἔσκε σιδήρεω is defended by Hom. Od. 5. 364, and 8. 585, where the last syllable of ἐνὲ in *arsis* is long before οὐ. Upon this subject of *hiatus* in general the student is recommended to consult Wuestemann's learned preface to his edition of Theocritus.

In Idyll 25, there are a great number of spondaic lines, a proportion of one in every ten. Idylls 22, and 26, imitate the old Homeric hymns: the 16th, and 17th, are inferior and dull, though they appear to be modelled after the style of Pindar. But even in those which seem at first least like Theocritus, there comes out now and then a gleam of his brightness which the reader gladly hails.

3. To the Third Class (the Lyric Poems) belong Idylls 12, 18, 28, 29, and Bergk's newly-discovered 31, which are all of great elegance, especially the famous 28th, which is supposed to accompany the present of an ivory distaff made by Theocritus to the wife of his friend Nicias.

IV. Finally, these prolegomena of the grammarians quote two Epigrams, the former of which is assigned (both there,

and in Anthol. Pal. 9. 205) to the grammarian Artemidorus, and refers to the collection of the bucolic poems; it runs as follows:—

Βουκολικαὶ Μοῖσαι σποράδες ποκὰ, νῦν δ' ἅμα πᾶσαι
ἐντὶ μῶς μάνδρας, ἐντὶ μῶς ἀγέλας.

This Artemidorus was a disciple of the famous grammarian Aristophanes; and any collection of bucolic poems that existed at that time (i.e. rather before 200 B.C.) would have contained every scrap of poetry attributed to Theocritus, or Bion, or Moschus. We see therefore how easily genuine works of Theocritus may have been lost, and spurious poems attributed to him, in the process of selection subsequently made from this original collection. Hence have arisen the doubts, arguments, and criticisms upon the genuineness of the several poems usually attributed to Theocritus, an addition to which criticism is looked for in every fresh edition of that author.

The latter of these Epigrams will be found in the Text, No. 22.

V. With regard to the different dialects employed by Theocritus, their variety can scarcely be considered as an argument against the genuineness of the Idylls in which they are used, but rather seems to be a proof of his skill in adapting them to different styles of composition. Of the Doric dialect, we find two forms: one, a harsher form, employed in the first eleven, the thirteenth, fourteenth, and fifteenth Idylls, or in other words, in those which belong to the Bucolic and Mimic Class; this dialect may be called the Sicilian or Syracusan, being such as would most faithfully reproduce the actual *patois* of the people represented in those Idylls; this is shewn in the word ἄρμῳ (4. 51); τὴν for the *accusative* of σὺ (11. 39, 55, 68); and the accusative plural of the second declension ending in *os*, as λύκος, παρθένος. The other form is milder, and more nearly approaching the dialect of Pindar; it is found in Idylls 18 to 21 inclusive, and in 23, 24, 26,

and 27, which are classed for the most part as Epic, and Epigrammatic.

The Epic dialect is most strongly developed in Idyll 16; and in Idylls 17, 22, and 25, has a considerable mixture of Doric forms: it is in these, in fact, that the Alexandrian usages appear most prominently. Theocritus seems to have mistaken the sense of several Homeric words, e.g.; ἴσκον, 22. 167; ἔκηλος, 25. 100; ἀγοστός, 17. 129: there are also words used in these which are not to be found in the Bucolic Idylls, e.g.; γεγαῶτες, 17. 26; δαιτῆθεν, 17. 28; ἔσκον, 25. 274.

The Aeolic dialect is employed in two poems, the 28th and 29th, both lyrical, and modelled after Alcaeus, both in style and dialect.

VI. It seems not out of place here to give some general account of the Doric dialect. Its principal characteristics are, generally, breadth and openness, and dislike of sibilant forms: this is remarked by the bystander, in Id. 15. 88, who says of the chattering women:—

ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

1. In detail, first with regard to consonants, this dialect retained the letter τ in words where the Ionic and Attic had changed it into σ, e.g., before ι in the middle of words, as πλούτιος for πλούσιος, πλατίος for πλησίος, γερωντία for γερονσία; and in the 3rd pers. sing. and plur. of verbs in -μι, as φατί, φαντί, τιθάντι, ἰφίητι, &c., and in tenses of πίπτω, as πετοῖσαι, πετόντεσσι. Also in the 3rd pers. plur. of verbs in -ω it retained the termination in -οντι which the Latin inflexion -ant, -ent, &c. shews to have been the original. In the 1st pers. plur. this dialect uses the termination -μεν instead of -μεν, where again the Latin -mus points to the original form: it also changed ζ into σδ by transposing the δσ of which that double consonant was formed; and in all inflexions of verbs in -ζω changed σ into ξ, and occasionally also in those of verbs not ending in -ζω, and in nouns derived from them; e.g. ἔφθαξα from φθάνω; κλάξ for κλείς.

2. Secondly, in vowels: we find in this dialect *a* used instead of *η* universally: *αι* for *a*, and *οι* for *ου* in the terminations of participles of uncontracted verbs, as *τύψαις*, *τύπτοιςα*; and in nouns *ω* for *ου*, as *δῶλα*, *βωκόλος*, and *οἱ* for *οὔ*, as *Μοῖσαι*: *εο* and *εου* contracted into *εὔ*, as *ἀτιμαγεύντες*, *ποιεῦντι*, *μενεῦντι*, *ποιολογεῦσα*, *ἔρρευν*; *αο*, *αου*, and *αω* contracted into *ᾶ*, as *πεινᾶντι*, *πεινᾶμες*, and in the genitive plural feminine in *ᾶν*: *αι* and *αιε* however are contracted into *η*, as *ἐφοίτη*, *ἐρῆ*, *ἐρῆν*. We find also the *ι* thrown out of the diphthong *ει* in the 2nd pers. sing. and the present infinitive, as *βόσκεν*, *συρίσδες*; the same diphthong also, when bearing a circumflex accent, changed into *ῆ*, as *κοσμήν* for *κοσμεῖν*, *ἤμεν* for *εἶναι*, *κῆνος* for *κείνος*. The *-ας* of the acc. plur. fem. of the 1st declension is shortened; and the termination of the same case of the 2nd declension changed into *-ως* or *-ος*. Lastly, after the *σ* of the 1st future active and middle, the Dorians inserted *ε*, and contracted and circumflexed the terminations throughout, as *ἐρψῶ*, *δοκασείς*, *βασεῦμαι*, *λυγξείν*, &c.

VII. With the exception of some Elegiacs in Idyll 8, and the lyric metres of Idd. 28 and 29, all the Idylls are in Hexameter Verse. But it is a peculiar type of Hexameter: and its peculiarity consists in this, that in an average of five lines out of every six in the Bucolic Idylls there is a *caesura* closing the 4th foot; and whenever this is the case, the 4th foot is a Dactyl. This latter condition is so nearly invariable that in all the thoroughly Bucolic Idylls, (i.e. the first eleven, and the 21st) there are but ten instances in 1123 lines of a *spondaic caesura* at the end of the 4th foot; six of these occur in the 11th Idyll, which may perhaps be accounted for by a desire to express want of refinement in the love-song of the Cyclops. There are many more apparent violations of this rule; but in them the 4th foot ends with a monosyllabic preposition, or conjunction, or article, so immediately connected with the following word as to destroy the *caesura*. This peculiarity is called the '*Bucolic Caesura*,' and gives the verses a lighter and

prettier movement than that of the ordinary Heroic Hexameter. It is curious that it gives the lines also a striking resemblance in form to the refrain of the wandering minstrels mentioned above:—

ὃν φέρομεν παρὰ τᾶς θεοῦ, ὃν ἐκαλέσσατο τήνα.

VIII. Another peculiarity of Sicilian poetry was the *refrain* verse, such as we find in Idyll 1, in the story of Daphnis, lines 64, 70, &c., and in Idyll 2, lines 17, 22, 27; 69, 75, &c. This occurs also in Aeschylus, in the first chorus of the ‘Supplices:’ and in Bion’s Epitaph on Adonis:—

αἱ αἱ τὰν Κυθέρειαν ἀπώλετο καλὸς Ἀδωνίς.

and in Moschus’s Elegy on Bion,

ἄρχετε Σικελικαὶ τῷ πένθειος ἄρχετε Μοῖσαι.

and in their Latin imitators, e.g.—

‘Incipe Maenalios mecum, mea tibia, versus—

Ducite ab urbe domum, mea carmina, ducite Daphnin.’

Virg. E. 8.

Again in Catullus, 61 and 62, in the invocations to Hymen : and *ibid.* 64. 328, &c. =

‘Currite, ducentes subtemina, currite, fusi :’

and in Ovid:—

‘Impia quid dubites Deianira mori?’

Her. ix.

and

‘Tempora noctis eunt : excute poste seram.’

Amor. 1. 6, &c.

The number of lines which intervene between each repetition of the refrain seems to be arbitrary.

ERRATA.

Page	3	line	52	for ἀκριδοθήμῶν	read ἀκριδοθήραν.
"	4	"	80	" ἔπολοι	" ἐπόλοι.
"	13	"	40	" ἱππομένης	" Ἴππομένης.
"	14	"	52	" μέλει	" μέλει·
"	22	"	70	" τὰν	" τῶν.
"	24	"	139	" δαρεῖται	" δαρεῖται.
"	25	"	1	" Βακόλος	" βακόλος.
"	39	"	1	insert αἱ beginning,	Milo.
"	41	"	47	for οὔτως	read οὔτως.
"	46	"	24	" ὤς	" ὤς,
"	59	"	17	" ἀργυροῦ	" ἀργυρον.
"	59	"	20	" Ὀμηροῦ	" Ὀμηροῦ.
"	109	χιζ.	1	" εἰσιδι	" εἰσίδε.
"	110	xxi.	2	" τύμβφ.	" τύμβφ·
"	111	xxv.	2	" αἰδην	" αἰδην.

IDYLL I.

Thyrsis and the Goatherd.

Thyrsis.

Ἄδύ τι τὸ ψιθύρισμα καὶ ἃ πίτυς, αἰπόλε, τήνα
 ἃ ποτὶ ταῖς παγαῖσι μελίσσεται· ἄδὺ δὲ καὶ τὸ
 συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποιοῇ.
 αἶκα τήνος ἔλη κεραὸν τράγον, αἶγα τὸ λαψῆ·
 αἶκα δ' αἶγα λάβη τήνος γέρας, ἔς τὲ καταρρεῖ 5
 ἃ χίμαρος· χιμάρῳ δὲ καλὸν κρέας ἔσσε κ' ἀμέλξης.

Goatherd.

ἄδιον, ὦ ποιμάν, τὸ τεδὸν μέλος, ἢ τὸ καταχῆς
 τήν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.
 αἶκα ταὶ Μῶσαι τὰν οἶδα δῶρον ἄγωνται,
 ἄρνα τὸ σακίταν λαψῆ γέρας· αἱ δέ κ' ἀρέσκη 10
 τήναις ἄρνα λαβεῖν, τὸ δὲ τὰν οἶν ὕστερον ἀξῆ.

Thyrsis.

λῆς, ποτὶ τὰν Νυμφᾶν, λῆς, αἰπόλε, τᾷδε καθίξας,
 ὥς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρῖκαι,
 συρίσδεν; τὰς δ' αἶγας ἐγὼν ἐν τῷδε νομευσῶ.

Goatherd.

οὐ θέμις, ὦ ποιμάν, τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν
 συρίσδεν· τὸν Πᾶνα δεδοίκαμες· ἢ γὰρ ἀπ' ἄγρας 16
 τανίκα κεκμακῶς ἀμπαύεται· ἐντὶ δὲ πικρός,

B

καὶ οἱ αἰὲ δριμεῖα χολὰ ποτὶ ξινὶ κάθηται.
 ἀλλὰ (τὸ γὰρ δὴ, Θύρσι, τὰ Δάφνιδος ἄλγε' αἰεides,
 καὶ τὰς βωκολικᾶς ἐπὶ τὸ πλεόν ἴκεο μώσας,) 20
 δεῦρ', ὑπὸ τὰν πτελέαν ἐσδῶμεθα, τῷ τε Πριήπῳ
 καὶ τὰν Κρανιαδῶν κατεναντίον, ἅπερ ὁ θῶκος
 τῆνος ὁ ποιμενικὸς καὶ τὰ δρύες. αἱ δέ κ' αἰέσης,
 ὥς ὅκα τὸν Λιβύαθε ποτὶ Χρόμιν ἤσας ἐρίσδων,
 αἶγά τέ τοι δωσῶ διδυματόκον ἐς τρίς ἀμέλξαι, 25
 ἃ, δὴ ἔχουσ' ἐρίφως, ποταμέλγεται ἐς δύο πέλλας,
 καὶ βαθὺ κισσύβιον, κεκλυσμένον ἀδέϊ καρῶ,
 ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον·
 τῷ περὶ μὲν χεῖλῃ μαρύεται ὑψόθι κισσός,
 κισσὸς ἐλιχρύσφ κεκονιμένος· ἃ δὲ κατ' αὐτὸν 30
 καρπῶ ἑλιξ εἰλεῖται ἀγαλλομένα κροκόευντι.
 ἔντοσθεν δὲ γυνά, τὶ θεῶν δαῖδαλμα, τέτυκται,
 ἀσκητὰ πέπλῳ τε καὶ ἄμπυκι· παρ δὲ οἱ ἄνδρες
 καλὸν ἐθειράζοντες ἀμοιβαδὶς ἄλλοθεν ἄλλος
 νεικεῖονσ' ἐπέεσσιν· τὰ δ' οὐ φρενὸς ἄπτεται αὐτᾶς 35
 ἀλλ' ὅκα μὲν τῆνον ποτιδέρκεται ἄνδρα γελᾶσα,
 ἄλλοκα δ' αὖ ποτὶ τὸν ῥίπτει νόον. οἱ δ' ὑπ' ἔρωτος
 δηθὰ κυλοιδιόωντες ἐτώσια μοχθίζοντι.
 τῶς δὲ μέτα γριπεύς τε γέρων, πέτρα τε τέτυκται
 λεπράς, ἐφ' ἣ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει 40
 ὁ πρέσβυς, κάμνουσι τὸ καρτερόν ἀνδρὶ ἐοικώς.
 φαίης κεν γύλων νιν ὅσον σθένος ἔλλοπιεύειν·
 ὠδέ οἱ ᾠδήκωντι κατ' αὐχένα πάντοθεν ἴνες,
 καὶ πολὺ περ ἔονται· τὸ δὲ σθένος ἄξιον ἄβας.
 τυτθὸν δ' ὅσσον ἄπωθεν ἀλιτρύτοιο γέροντος 45
 πυρνααῖς σταφυλαῖσι καλὸν βέβριθεν ἁλώα·
 τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαῖσι φυλάσσει

ἥμενος· ἀμφὶ δέ μιν δὺ ἀλώπεκες, ἃ μὲν ἂν ὄρχως
 φοιτῇ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πῆραν
 πάντα δόλον τεύχοισα, τὸ παιδίον οὐ πρὶν ἀνήσειν 50
 φατὶ, πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξῃ.
 αὐτὰρ ὄγ' ἀνθερίκεσσι καλὰν πλέκει ἀκριδοθήκαν,
 σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πῆρας,
 οὔτε φυτῶν τοσσῆνον, ὅσον περὶ πλέγματι γαθεῖ.
 παντὰ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος, 55
 Αἰολικόν τι θέημα· τέρας κέ τυ θυμὸν ἀτύξαι.
 τῷ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἰγὰ τ' ἔδωκα
 ὦνον, καὶ τυρόεντα μέγαν λευκοῖο γάλακτος·
 οὐδέ τί πα ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται
 ἄχραντον. τῷ κέν τυ μάλα πρόφρων ἀρεσαίμαν, 60
 αἶκεν μοι τὸ φίλος τὸν ἐφίμερον ὕμνον ἀείσης.
 κοῦτι τυ κερτομέω. πόταγ', ὦ γαθέ· τὰν γὰρ αἰοιδᾶν
 οὔτι πα εἰς Ἀΐδαν γε τὸν ἐκλεάθοντα φυλαξεῖς.

Τῆγσις.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς.
 Θύρσις ὃδ' ὥξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά. 65
 πᾶ ποκ' ἄρ' ἦθ', ὅκα Δάφνις ἐτάκετο, πᾶ ποκα, Νύμφαι;
 ἢ κατὰ Πηνειῷ καλὰ τέμπεα, ἢ κατὰ Πῶδω;
 οὐ γὰρ δὴ ποταμῷ γε μέγαν ῥόον εἶχετ' Ἀνάπῳ,
 οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἀκιδος ἱερὸν ὕδωρ.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς. 70
 τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,
 τῆνον χῶκ ὄρυμοῖο λέων ἐκλαυσε θανόντα.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς.
 πολλαὶ οἱ παρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,
 πολλαὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο. 75

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς.

ἦνθ' Ἑρμῆς πρᾶτιστος ἀπ' ὄρεος, εἶπε δέ· Δάφνι,
 τίς τυ κατατρύχει; τίνος, ὦ· γαθέ, τόσσον ἔρασσαι;
 ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 ἦνθον τοὶ βῶται, τοὶ ποιμένες, ὅποιοι ἦνθον, 80
 πάντες ἀνθρώτευν, τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος
 κῆφα, Δάφνι τάλαν, τί νὺ τάκεαι; ἃ δέ τε κῶρα
 πᾶσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται,
 ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς,
 ζατεῦσ'· ἃ δύσερώς τις ἄγαν καὶ ἀμάχανός ἐσσι. 85

* * * * *

τὼς δ' οὐδὲν ποτελέξαθ' ὁ βωκόλος, ἀλλὰ τὸν αὐτῷ
 ἄννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄννε μοίρας.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 ἦνθέ γε μὰν ἀδεῖα καὶ ἃ Κύπρις γελάοισα, 95
 λάθρια μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,
 κῆπε· τὸν θῆν τὸν ἔρωτα κατεύχεο, Δάφνι, λυγιξείν·
 ἄρ' οὐκ αὐτὸς ἔρωτος ὑπ' ἀργαλέω ἐλυγίχθης;

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 τὰν δ' ἄρα χῶ Δάφνις ποταμείβετο· Κύπρι βαρεῖα, 100
 Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής·
 ἦδη γὰρ φράσδει πάνθ' ἄλιον ἄμμι δεδύκειν;
 Δάφνις κῆν αἶδα κακὸν ἔσσεται ἄλγος ἔρωτι.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 οὐ λέγεται τὰν Κύπριν ὁ βωκόλος, ἔρπε ποτ' Ἰδαν, 105
 ἔρπε ποτ' Ἀγχίσαν· τῆνέ δρῦες, ὦδε κύπειρος.
 [ὦδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι.]

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 ὠραῖος χῶδωνις, ἐπεὶ καὶ μᾶλα νομεύει,
 καὶ πτῶκας βάλλει, καὶ θηρία πάντα διώκει. 110
 ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.

αὐτῖς ὅπως στασῇ Διομήδεος ἄσσουν ἰοῖσα,
καὶ λέγε· τὸν βώταν νικῶ Δάφνιν, ἀλλὰ μάχην μοι·

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς.
ὦ λύκοι, ὦ θῶες, ὦ ἀν' ὦρεα φωλάδες ἄρκτοι, 115
χαίρεθ'· ὁ βωκόλος ὕμνῳ ἐγὼ Δάφνιν οὐκ ἔτ' ἀν' ὕλαν,
οὐκ ἔτ' ἀνὰ δρυμῶς, οὐκ ἄλσεα. χαῖρ' Ἀρέθουσα,
καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς.
Δάφνιν ἐγὼν ὅδε τήνος, ὁ τὰς βόας ὥδε νομέων, 120
Δάφνιν ὁ τὼς ταύρως καὶ πόρτιας ὥδε ποτίσδων.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς.
ὦ Πᾶν Πᾶν, εἴτ' ἐσσι κατ' ὦρεα μακρὰ Λυκαίω,
εἴτε τύ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἐνθ' ἐπὶ νῆσον
τὰν Σικελάν, Ἑλίκᾳ δὲ λίπ' ἥριον, αἰπύ τε σᾶμα 125
τήνῳ Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγατόν.

λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' αἰοιδᾶς.
ἐνθ', ὦ'ναξ, καὶ τάνδε φέρ' εὐπάκτοιο μελίννου
ἐκ καρῶ σύριγγα καλάν, περὶ χεῖλος ἐλικτάν.
ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἀἴδος ἔλκομαι ἤδη. 130

λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' αἰοιδᾶς.
νῦν ἴα μὲν φορέοιτε βᾶτοι, φορέοιτε δ' ἄκανθαι,
ἃ δὲ καλὰ νάρκισσος ἐπ' ἀρκεῦθοισι κομάσαι·
πάντα δ' ἐναλλα γένοιτο, καὶ ἃ πίτυς ὄχνας ἐνείκαι,
Δάφνιν ἐπεὶ θνάσκει· καὶ τὰς κύνας ὠλαφος ἔλκοι, 135
κῆξ ὀρέων τοὶ σκῶπες ἀηδόσι δηρίσαιτο.

λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' αἰοιδᾶς.
χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα
ἤθελ' ἀνορθῶσαι· τά γε μὰν λίνα πάντα λελοίπει
ἐκ Μοιρᾶν· χῶ Δάφνιν ἔβα ρόον· ἔκλυσε δῖνα 140
τὸν Μῶσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆναι.

λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' ἀοιδᾶς.
καὶ τὸ δίδου τὰν αἶγα, τὸ τὲ σκύφος· ὥς μιν ἀμέλξας
σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι, Μοῖσαι,
χαίρετ'· ἐγὼ δ' ὑμῖν καὶ ἐς ὕστερον ἄδιον ἄσῳ. 145

Goatberd.

πλήρὲς τοι μέλιτος τὸ καλὸν στόμα, Θύρσι, γένοιτο,
πλήρὲς τοι σχαδόνων, καὶ ἀπ' Αἰγίλῳ ἰσχάδα τρώγοις
ἀδεῖαν, τέττιγος ἐπεὶ τύ γα φέρτερον ἄδεις.
ἡνίδε τοι τὸ δέπας· θᾶσαι, φίλος, ὥς καλὸν ὄσδει·
Ὡρᾶν πεπλύσθαι νιν ἐπὶ κρᾶναισι δοκασεῖς. 150

* * * * *

IDYLL II.

Simaetha.

Πᾶ μοι ται δάφναι; φέρε, Θέστυλι· πᾶ δέ τὰ φίλτρα;
 στέψον τὰν κελέβαν φοινικέφ οἶδς ἄώτῳ,
 ὥς τὸν ἐμὸν βαρὺν εὔντα φίλον καταθύσομαι ἄνδρα,
 ὅς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδὲ ποθίκει,
 οὐδ' ἔγνω, πότερον τεθνῆκαμες ἢ ζοοὶ εἰμές, 5
 οὐδὲ θύρας ἄραξεν ἀνάρσιος. ἦ ῥά οἱ ἄλλα
 ᾗχετ' ἔχων ὃ τ' Ἑρῶς ταχινὰς φρένας, ἃ τ' Ἀφροδίτα;
 βασεῦμαι ποτὶ τὰν Τιμαγήτοιο παλαίστραν
 αὔριον, ὥς νιν ἴδω· καὶ μέμψομαι, οἷά με ποιεῖ.
 νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλά, Σελάνα, 10
 φαῖνε καλόν· τὴν γὰρ ποταεῖσομαι ἄσυχᾳ, δαῖμον,
 τᾷ χθονίᾳ θ' Ἑκάτῃ, τὰν καὶ σκύλακες τρομέοντι,
 ἐρχομέναν νεκῶν ἀνά τ' ἡρία καὶ μέλαν αἶμα.
 χαῖρ', Ἑκάτα δασπλῆτι, καὶ ἐς τέλος ἄμμιν ὁπάδει,
 φάρμακα ταῦτ' ἔρδοισα χερεῖονα μήτε τι Κίρκας, 15
 μήτε τι Μηδείας, μήτε ξανθᾶς Περιμήδας.
 ἱὺγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ἄλφιτά τοι πρᾶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε,
 Θέστυλι· δειλαία, πᾶ τὰς φρένας ἐκπεπότασαι;
 ἦ ῥά γέ τοι μυσσὰ καὶ τὴν ἐπίχαρμα τέτυγμαι; 20
 πᾶσ' ἅμα καὶ λέγε ταῦτα· τὰ Δέλφιδος ὅστέα πᾶσσω.

ἵγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 Δέλφισ ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
 αἶθω· χ' ὥς αὐτα λακεῖ μέγα καππυρίσασα,
 κήξαπίνας ἄφθη, κοῦδὲ σποδὸν εἶδομες αὐτὰς· 25
 οὕτω τοι καὶ Δέλφισ ἐνὶ φλογὶ σάρκ' ἀμαθύνει.

ἵγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ὥς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω,
 ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφισ·
 χ' ὥς δινεῖθ' ὄδε ρόμβος ὁ χάλκεος, ἐξ Ἀφροδίτας 30
 ὥς κείνος δινοῖτο ποθ' ἀμετέρησι θύρησιν.

ἵγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 νῦν θυσῶ τὰ πίτυρα. τὸ δ', Ἄρτεμι, καὶ τὸν ἐν ἄδα
 κινήσαιοι ἀδάμαντα, καὶ εἴ τι περ ἀσφαλὲς ἄλλο.
 Θεότυλι, ταὶ κύνες ἄμμιν ἀνὰ πτόλιω ὠρύονται. 35
 ἂ θεὸς ἐν τριόδοισι· τὸ χαλκίου ὥς τάχος ἄχει.

ἵγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ἡνίδε σιγᾷ μὲν πόντος, σιγῶντι δ' ἀῆται·
 ἂ δ' ἐμὰ οὐ σιγᾷ στέρνων ξντοσθεν ἀνία,
 ἀλλ' ἐπὶ τήνῃ πᾶσα καταίθομαι, ὅς με τάλαιναν 40
 ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἦμεν.

* * * * *

ἵγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὤλεσε Δέλφισ,
 ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.
 αἶ αἶ, ἔρως ἀνιαρέ, τί μεν μέλαν ἐκ χροῶς αἶμα 55
 ἐμφὺς ὥς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας;

ἵγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 σαύραν τοι τρίψασα, κακὸν ποτὸν αὔριον οἶσῶ.
 Θεότυλι, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταῦθ' ὑπόμαξον
 τᾶς τήνῳ φλιᾶς καθυπέρτερον, ἥς ἔτι καὶ νῦν 60

ἐκ θυμῷ δέδεμαι· ὁ δέ μεν λόγον οὐδένα ποιεῖ·
καὶ λέγ' ἐπιφθύζουσα· τὰ Δέλφιδος ὅστέα μάσσω.

Ἰὺγέ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
νῦν δὴ μούνη ξοῖσα πόθεν τὸν ἔρωτα δακρύσω;
ἐκ τίνος ἄρξωμαι; τίς μοι κακὸν ἄγαγε τοῦτο; 65
ἦνθ' ἂ τῷ ὑβούλοιο καναφόρος ἄμμιν Ἀναξὼ
ἄλσος ἐς Ἀρτέμιδος· τῇ δὴ τόκα πολλὰ μὲν ἄλλα
θηρία πομπέεσκε περισταδόν, ἐν δὲ λείαινα.

φράξέο μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
καὶ μ' ἂ Θευχαρίλα, Θραῖσσα τροφὸς ἂ μακαρίτις, 70
ἀγχίθυρος ναοῖσα, κατεύξατο, καὶ λιτάνευσε
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἂ μέγαλοιτος
ὠμάρτευν, βύσσοιο καλὸν σύροισα χιτῶνα,
κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

φράξέο μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα. 75
ἦδη δ' εὔσα μέσαν κατ' ἀμαξιτόν, ἧ τὰ Λύκωνος,
εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας.
τοῖς δ' ἦν ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,
στήθεα δὲ στίλβοντα πολὺ πλέον, ἢ τύ, Σελάνα,
ὥς ἀπὸ γυμνασίοιο καλὸν πόνον ἄρτι λιπόντων. 80

φράξέο μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
χῶς ἴδον, ὥς ἐμάνην, ὥς μεν πέρι θυμὸς λάφθη
δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κοῦδέ τι πομπᾶς
τήνας ἐφρασάμαν, οὐδ' ὥς πάλιν οἴκαδ' ἀπήνθον
ἔγνων· ἀλλὰ μέ τις καπυρὰ νόσος ἐξαλάπαξε· 85
κείμεν δ' ἐν κλιτῆρι δέκ' ἅματα καὶ δέκα νύκτας.

φράξέο μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
καί μεν χρῶς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψψ·
ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες· αὐτὰ δὲ λοιπὰ
ὅστε' ἔτ' ἦς καὶ δέρμα· καὶ ἐς τίνος οὐκ ἐπέρασα, 90

ἡ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπαδεν;
 ἀλλ' ἥς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄντο φεύγων.

φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
 χ' οὕτω τᾷ δῶλα τὸν ἀλαθέα μῦθον ἔλεξα·
 εἰ δ' ἄγε Θέστυλί μοι χαλεπᾶς νόσω εὐρέ τι μάχος. 95
 πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος. ἀλλὰ μολοῖσα
 τήρησον ποτὶ τὰν Τιμαγήτιο παλαίστραν·
 τηνεῖ γὰρ φοιτῇ, τηνεῖ δέ οἱ ἀδὺ καθήσθαι.

φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
 κῆπέι κά νιν ἐόντα μάθης μόνον, ἄσυχᾳ νεύσον, 100
 κῆφ', ὅτι Σιμαίθα τὺ καλεῖ, καὶ ὑφάγεο τᾷδε.
 ὥς ἐφάμαν· ἅ δ' ἦνθε, καὶ ἄγαγε τὸν λιπαρόχρων
 εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ μιν ὥς ἐνόησα
 ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ,
 φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα, 105
 πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπῳ
 ἰδρῶς μευ κοχύδεσκειν ἴσον νοτῖαισιν ἐέρσαις,
 οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ
 κινυεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·
 ἀλλ' ἐπάγην δαγῦδι· καλὸν χροῖα πάντοθεν ἴσα. 110

φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
 καὶ μ' ἐσιδὼν ὦστοργος, ἐπὶ χθονὸς ὄμματα πῆξας,
 ἔξετ' ἐπὶ κλινηρί, καὶ ἐζόμενος φάτο μῦθον·
 ἦ ῥά με, Σιμαίθα, τόσον ἐφθασας, ὅσσον ἐγὼ θην
 πρᾶν ποκα τὸν χαρίεντα τρέχων ἐφθαξα Φιλῖνον, 115
 ἐς τὸ τεδὸν καλέσασα τόδε στέγος, ἣ με παρήμεν.

φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
 ἦνθον γὰρ κῆγών, ναὶ τὸν γλυκύν, ἦνθον, ἔρωτα,
 ἢ τρίτος ἢ τέταρτος ἐὼν φίλος, αὐτίκα νυκτός,
 μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120

κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,
πάντοσε πορφυρέησι περιζώστροισιν ἐλικτάν.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
καί κ' εἰ μὲν μ' ἐδέχεσθε, τάδ' ἦς φίλα· καὶ γὰρ ἐλαφρὸς
καὶ καλὸς πάντεσσι μετ' ἡϊθέοισι καλεῦμαι. 125

εὖδον κα, μόνον εἰ τὸ καλὸν στόμα τεῦς ἐφίλασα,
εἰ δ' ἄλλα μ' ὠθεῖτε, καὶ ἅ θύρα εἶχετο μοχλῶ,
πάντως καὶ πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρῶτον ὀφείλειν, 130
καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἴλεν,
ὦ γύναι, ἐσκαλέσασα τεδὸν ποτὶ τοῦτο μέλαθρον,
αὐτῶς ἡμίφλεκτον· Ἔρως δ' ἄρα καὶ Λιπαραίου
πολλάκις Ἀφαίστοιο σέλας φλογερώτερον αἶθει.

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ΙΔΥΛΛ III.

Amaryllis.

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα· ταὶ δέ μοι αἶγες
 βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.
 Τίτυρ', ἐμὶν τὸ καλὸν πεφιλαμένε, βόσκε τὰς αἶγας,
 καὶ ποτὶ τὰν κράναν ἄγε, Τίτυρε· καὶ τὸν ἐνόρχαν
 τὸν Λιβυκὸν κνάκωνα φυλάσσεο, μὴ τυ κορύψῃ. 5

ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκ ἔτι τοῦτο κατ' ἄντρον
 παρκύπτουσα καλεῖς τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;
 ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἦμεν,
 νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποιησεῖς.
 ἦνιδε τοι δέκα μᾶλα φέρω· τηνῶθε καθεῖλον, 10
 ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὔριον ἄλλα τοι οἰσῶ.

θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἶθε γενοίμαν
 ἂ βομβεῦσα μέλισσα, καὶ ἐς τεὸν ἄντρον ἰκοίμαν,
 τὸν κισσὸν διαδὺς καὶ τὰν πτέριν, ἧ τὸ πυκάσδῃ.
 νῦν ἔγνων τὸν Ἑρωτα· βαρὺς θεός· ἦ ῥα λεαίνας 15
 μασδὸν ἐθήλαξε, δρυμῶ τέ μιν ἔτραφε μάττηρ·
 ὅς με κατασμύχων καὶ ἐς ὀστέον ἄχρισ ἰάπτει.

ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κνάνοφρον
 νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ὥς τυ φιλάσσω.
 ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις. 20

τὸν στέφανον τῖλαί με καταυτίκα λεπτὰ ποιησεῖς,
τόν τοι ἐγών, Ἀμαρυλλί φίλα, κισσοῖο φυλάσσω,
ἐμπλέξας καλύκεσσι καὶ εὐόδοισι σελίνοις.

ὦ μοι ἐγώ, τί πάθω; τί ὁ δύσσοος; οὐχ ὑπακούεις;
τὰν βαίταν ἀποδὺς ἐς κύματα τήνα ἀλεύμαι, 25
ὥπερ τὼς θύννως σκοπιάζεται Ὀλπις ὁ γριπεύς.
καῖκα μὴ ποθάνω, τό γε μὰν τεδὼν ἀδὸν τέτυκται.

ἔγνω πρᾶν, ὅκα, με μεμναμένω εἰ φιλέεις με,
οὐδὲ τὸ τηλέφιλον ποτιμαζόμενον πλατάγησεν,
ἀλλ' αὐτῶς ἀμαλῶ ποτὶ πάχεος ἐξεμαράνθη. 30

εἶπε καὶ Ἀγροῖῳ τάλαθέα κοσκινόμαντις,
ἃ πρᾶν ποιολογεῖσα παραιβάτις, οὐνεκ' ἐγὼ μὲν
τὴν ὄλος ἔγκειμαι· τὸ δέ μεν λόγον οὐδένα ποιῆ.

ἦ μάν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,
τάν με καὶ ἃ Μέρμνωνος ἐριθακὶς ἃ μελανόχρως 35
αἰτεῖ· καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπη.

ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἄρά γ' ἰδησῶ
αὐτάν; ἄσεῦμαι ποτὶ τὰν πίτνυ ὧδ' ἀποκλινθεῖς·
καὶ κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἄδαμαντῖνα ἐντί.

Ἰππομένης, ὅκα δὴ τὰν παρθένον ἤθελε γάμαι, 40
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄνυσεν· ἃ δ' Ἀταλάντα
ὥς ἴδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλατ' ἔρωτα.

τὰν ἀγέλαν χῶ μάντις ἀπ' Ὀθρυος ἀγε Μελάμπους
ἐς Πύλον· ἃ δὲ Βίαντος ἐν ἀγκοῖῃσιν ἐκλίνθη,
μάτηρ ἃ χαρίεσσα περίφρονος Ἀλφεισιβοίας. 45

τὰν δὲ καλὰν Κυθήρειαν ἐν ὥρεσι μᾶλα νομεύων
οὐχ οὕτως Ὠδωνις ἐπὶ πλέον ἄγαγε λύσσας,
ὥστ' οὐδὲ φθίμενόν μιν ἄτερ μασδοῖο τίθητι;

ζαλωτὸς μὲν ἐμὴν ὁ τὸν ἄτροπον ὕπνου ἰαύων

Ἐνδυμίων' ἑλῶ δέ, φίλα γύναι, Ἰασίωνα, 50
ὅς τόσων ἐκύρησεν, ὅς οὐ πευσεῖσθε βέβαλοι.

ἄλγέω τὰν κεφαλάν· τὴν δ' οὐ μέλει οὐκ ἔτ' αἰῶ,
κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ὧδέ μ' ἔδονται.
ὥς μέλι τοι γλυκὺν τοῦτο κατὰ βρόχθοιο γένοιτο.

ΙΔΥΛΛ IV.

Battus and Corydon.

Battus.

Εἰπέ μοι, ὦ Κορύδων, τίνος αἱ βόες; ἦ ῥα Φιλώνδα;

Corydon.

οὐκ, ἀλλ' Αἴγωνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

Battus.

ἦ πὰ ψε κρύβδαν τὰ ποθέσπερα πᾶσας ἀμέλγες;

Corydon.

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία, κῆμὲ φυλάσσει.

Battus.

αὐτὸς δ' ἐς τίν' ἄφαντος ὁ βωκόλος ᾤχετο χώραν; 5

Corydon.

οὐκ ἄκουσας; ἄγων νιν ἐπ' Ἀλφειὸν ᾤχετο Μίλων.

Battus.

καὶ πόκα τήνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει;

Corydon.

φαντί νιν Ἑρακλῆϊ βίην καὶ κάρτος ἐρίσδεν.

Battus.

κῆμ' ἔφαθ' ἃ μάτηρ Πολυδεύκεος ἦμεν ἀμείνω. 9

Corydon.

κ' ᾤχετ' ἔχων σκαπάναν τε καὶ εἵκατι τουτόθε μᾶλα.

Battus.

πείσαι τοι Μίλων καὶ τὼς λύκος ἀντίκα λυσσῆν.

Corydon.

ταὶ δαμάλαι δ' αὐτὸν μυκώμεναι ὧδε ποθεῦντι.

Battus.

δειλαῖαί γ' αὐται, τὸν βωκόλον ὥς κακὸν εὔρον.

Corydon.

ἦ μὰν δειλαῖαί γε· καὶ οὐκ ἔτι λῶντι νέμεσθαι.

Battus.

τήνας μὲν δὴ τοι τᾶς πόρτιος αὐτὰ λέλειπται 15
τῶστέα. μὴ πρῶκας σιτίζεται, ὥσπερ ὁ τέττιξ;

Corydon.

οὐ δᾶν· ἀλλ' ὁκὰ μὲν νιν ἐπ' Αἰσάροιο νομεύω,
καὶ μαλακῶ χόρτοιο καλὰν κώμυθα δίδωμι;
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτμυρον.

Battus.

λεπτὸς μὰν χῶ ταῦρος ὁ πύρριχος· αἶθε λάχοιεν 20
τοὶ τῷ Λαμπριάδα τοὶ δαμόται, ὅκκα θύωντι
τῇ Ἥρῃ, τοιόνδε· κακοφράσμων γὰρ ὁ δᾶμος.

Corydon.

καὶ μὰν ἐς Στομάλιμνον ἐλαύνεται, ἐς τε τὰ Φύσκω,
καὶ ποτὶ τὸν Νήαιθον· ὅπα καλὰ πάντα φύονται,
αἰγίπυρος, καὶ κνύζα, καὶ εὐώδης μελίτεια. 25

Battus.

φεῦ, φεῦ· βασεύνται καὶ ταὶ βόες, ᾧ τάλαν Αἴγων,
εἰς Ἀἶδαν, ὅκα καὶ τὸ κακᾶς ἡράσσαιο νίκας·
χὰ σύριγξ εὐρώτι παλύνεται, ἂν ποκ' ἐπάξαι.

Corydon.

οὐ τήνα γ', οὐ Νύμφας· ἐπεὶ ποτὶ Πῖσαν ἀφέρπων
δῶρον ἐμὴν νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς, 30
κῆν μὲν τὰ Γλαύκας ἀγκρούομαι, εὖ δὲ τὰ Πύρρω.

αἰνέω τάν τε Κρότωνα· καλὰ πόλις ἃ τε Ζάκυνθος,
καὶ τὸ ποταῶν τὸ Λακίνιον, ᾧ περ ὁ πύκτας
Αἴγων ὀγδῶκοντα μόνος κατεδαίσατο μάσδας.
τηνεῖ καὶ τὸν ταῦρον ἀπ' ὧρεος ἄγε πιάξας 35
τᾶς ὀπλᾶς, κῆδωκ' Ἀμαρυλλίδι· ταὶ δὲ γυναῖκες
μακρὸν ἀνᾷσαν, χῶ βωκόλος ἐξεγέλαξεν.

Battus.

ὦ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας
λασεύμεσθ'· ὅσον αἴγες ἐμὴν φίλαι, ὅσον ἀπέσβας.
αἱ αἱ τῷ σκληρῷ μάλα δαίμονος, ὅς με λελόγχει. 40

Corydon.

θαρσεῖν χρή, φίλε Βάττε· τάχ' αὔριον ἔσσειτ' ἄμεινον.
ἐλπίδες ἐν ζωοῖσιν· ἀνέλπιστοι δὲ θανόντες.
χῶ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ' ὕει.

Battus.

θαρσέω. βάλλε κάτωθε τὰ μοσχία· τᾶς γὰρ ἐλαίας
τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' ὁ Λέπαργος. 45

Corydon.

σίτθ' ἃ Κυμαίθα ποτὶ τὸν λόφον· οὐκ ἔσακούεις;
ἤξῳ, ναὶ τὸν Πᾶνα, κακὸν τέλος αὐτίκα δωσῶν,
εἰ μὴ ἄπει τουτῶθεν· ἴδ' αὖ πάλιν ἄδε ποθέρπει.
αἰθ' ἥς μοι ροικὸν τὸ λαγωβόλον, ὥς τυ πάταξα.

Battus.

θᾶσαί μ', ὦ Κορύδων, ποττῷ Διός· ἃ γὰρ ἄκανθα 50
ἄρμοι μ' ὧδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ βαθεῖαι
τάτρακτυλλίδες ἐντί· κακῶς ἃ πόρτις ὀλοίτο·
ἐς ταύταν ἐτύπαν χασμεύμενος. ἦ ῥά γε λεύσσεις;

Corydon.

ναί, ναί, τοῖς ὀνύχεσσι νῦν τέ νυν' ἔδε καὶ αὐτῷ.

Battus.

ὄσσιχόν ἐστι τὸ τύμμα, καὶ ἀλίκον ἄνδρα δαμάσδει. 55

Corydon.

εἰς ὄρος ὄκχ' ἔρπης, μὴ ἀνάλιπος ἔρχεο, Βάττε·
ἐν γὰρ ὄρει ῥάμνοι τε καὶ ἀσπάλαθοι κομόωντι.

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ΙΔΥΛΛ V.

Comatas and Lacon.

Comatas.

Αἴγες ἑμαί, τήνον τὸν ποιμένα τόνδε Σιβύρτα
φεύγετε, τὸν Λάκωνα· τό μεν νάκος ἐχθὲς ἔκλεψεν.

Lacon.

οὐκ ἀπὸ τᾶς κράνας; σίττ' ἀμνίδες. οὐκ ἐσορήτε
τὸν μεν τὰν σύριγγα πρῶαν κλέψαντα Κομάταν;

Comatas.

τὰν ποίαν σύριγγα; τὴ γὰρ πόκα, δῶλε Συβάρτα, 5
ἐκτάσω σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι
ἄρκεϊ τοι καλάμας αὐλὸν ποππύσδεν ἔχοντι;

Lacon.

τάν μοι ἔδωκε Λύκων, ὦ 'λεύθερε. τὴν δὲ τὸ ποῖον
Λάκων ἐκκλέψας ποκ' ἔβα νάκος; εἰπέ, Κομάτα·
οὐδὲ γὰρ Εὐμάρα τῷ δεσπότῃ ἦς τοι ἐνεύδεν. 10

Comatas.

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσε
ταῖς Νύμφαις τὰν αἶγα· τὴ δ', ὦ κακέ, καὶ τόκ' ἐτάκεν
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

Lacon.

οὐ μάν, οὐ τὸν Πᾶνα τὸν ἄκτιον, οὐ σέ γε Λάκων
τὰν βαίταν ἀπέδυσ' ὁ Καλαίθιδος· ἥ κατὰ τήνας 15
τᾶς πέτρας, ὦ ἄνθρωπε, μανεῖς ἐς Κρᾶθιν ἁλοῖμον.

Comatas.

οὐ μάν, οὐ ταύτας τὰς λιμνάδας, ὦ ῥαθέ, Νύμφας,
αἶτε μοι ὕλαοί τε καὶ εὐμενέες τελέθοιεν,
οὗ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

Lacon.

αἶ τοι πιστεύσαιμι, τὰ Δάφνιδος ἄλγε' ἀροίμαν. 20
ἀλλ' οὖν αἶκα λῆς ἔριφον θέμεν, ἐντὶ μὲν οὐδὲν
ιερόν, ἀλλὰ γέ τοι διαείσομαι, ἔστε κ' ἀπείπης.

Comatas.

ὅς ποτ' Ἀθαναίαν ἔριν ἤρισεν. ἡνίδε κείται
ὠριφος· ἀλλ' ἄγε, καὶ τὸν εὐβοτον ἀμνὸν ἔρειδε.

Lacon.

καὶ πῶς, ὦ κίναδος σὺν, τάδ' ἔσσεται ἐξ ἴσου ἄμμιν; 25
τίς τρίχας ἀντ' ἐρίων ἐποκίξατο; τίς δέ, παρεύσας
αἰγὸς πρωτοτόκοιο, κακὰν κύνα δῆλετ' ἀμέλγειν;

Comatas.

ὅστις νικασεῖν τὸν πλατίον, ὥς τύ, πεποιθὲι
σφάξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὗ τοι
ὠριφος ἰσοπαλῆς· τυῖδ' ὁ τράγος οὗτος, ἔρισδε. 30

Lacon.

μὴ σπεύδ'· οὐ γάρ τοι πυρὶ θάλπειαι· ἄδιον ἄσῃ
τῷδ' ὑπὸ τὰν κότινον καὶ τᾶλσεα ταῦτα καθίζας.
ψυχρὸν ὕδωρ τηνεὶ καταλείβεται· ὦδε πεφύκει
ποία, χὰ στιβὰς ἄδε, καὶ ἀκριδες ὦδε λαλεῦντι.

Comatas.

ἀλλ' οὗ τι σπεύδω· μέγα δ' ἄχθομαι, εἰ τύ με τολμῆς
ὄμμασι τοῖς ὀρθοῦσι ποτιβλέπεν, ὅν ποκ' ἐόντα 36
παῖδ' ἔτ' ἐγὼν ἐδίδασκον· ἰδ' ἂ χάρις ἐς τί ποθέρπει.
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.

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Comatas.

οὐχ ἐρψῶ τηνεῖ· τουτεῖ δρῦες, ὧδε κύπειρος, 45
ὧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι·
ἐνθ' ὕδατος ψυχρῶ κρᾶναι δύο· ταὶ δ' ἐπὶ δένδρων
ὄρνιχες λαλαγεῦντι· καὶ ἅ σκιὰ οὐδὲν ὁμοία
τῇ παρὰ τίν' βάλλει δὲ καὶ ἅ πίτυς ὑψόθε κώνους.

Lacon.

ἧ μὰν ἀρνακίδας τε καὶ εἷρια τῇδε πατησεῖς, 50
αἶκ' ἐνθης, ὕπνω μαλακώτερα· ταὶ δὲ τραγεῖαι
ταὶ παρὰ τὴν ὄσδοντι κακώτερον, ἧ τύ περ ὄσδεις.
στασῶ δὲ κρητήρα μέγαν λευκοῖο γάλακτος
ταῖς Νύμφαις· στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίω.

Comatas.

αἱ δέ κε καὶ τὴ μόλῃς, ἀπαλὰν πτέριν ὧδε πατησεῖς, 55
καὶ γλάχων' ἀνθεύσαν· ὑπεσσεῖται δὲ χιμαῖραν
δέρματα, τῶν παρὰ τὴν μαλακώτερα πολλάκις ἀρνῶν.
στασῶ δ' ὀκτῶ μὲν γαυλῶς τῷ Πανὶ γάλακτος,
ὀκτῶ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

Lacon.

αὐτόθε μοι ποτέρισδε, καὶ αὐτόθε βωκολιάσδευ. 60
τὰν σαντῶ πατέων, ἔχε τὰς δρύας· ἀλλὰ τίς ἄμμε
τίς κρινεῖ; αἰθ' ἐνθοι ποθ' ὁ βωκόλος ὧδε Λυκώπας.

Comatas.

οὐδὲν ἐγὼ τήνω ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,
αἱ λῆς, τὸν δρυτόμον βωστρήσομες, ὅς τὰς ἐρείκας
τήνας τὰς παρὰ τὴν ξυλοχίσδεται· ἐντὶ δὲ Μόρσων. 65

Lacon.

βωστρέωμες.

Comatas.

τὴν κάλει νιν.

Lacon.

ἴθ', ὦ ξένε, μικκὸν ἄκουσον
τεῖδ' ἐνθών. ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων
βωκολιαστὰς ἐντι. τὸ δ', ὦ 'γαθέ, μήτ' ἐμέ, Μόρσων,
ἐν χάριτι κρίνης, μήτ' ὦν τὴν γὰ τοῦτου ὀνάσης.

Comatas.

ναί, ποτὶ τὰν Νυμφᾶν, Μόρσων φίλε, μήτε Κομάτα
τὸ πλέον ἰθύνης, μήτ' ὦν τὴν γὰ τῷδε χαρίζη. 71
ἄδε τοι ἅ πολίμνα τῷ Θουρίῳ ἐντὶ Σιβύρτα·
Εὐμάρα δὲ τὰς αἰγας ὀρήσ, φίλε, τῷ Συβαρίτα.

Lacon.

μή τὴν τις ἡρώτη, ποττῷ Διός, αἶτε Σιβύρτα,
αἴτ' ἐμόν ἐντι, κάκιστε, τὸ πολίμνιον; ὥς ἄλαλος ἐσσί. 75

Comatas.

βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω,
κοῦδὲν καυχέομαι· τὸ δ' ἄγαν φιλοκέρτομος ἐσσί.

Lacon.

εἴα λέγ', εἴ τι λέγεις· καὶ τὸν ξένον ἐς πόλιν αὐθις
ζῶντ' ἄφες· ὦ Παιάν, ἦ στωμύλος ἦσθα, Κομάτα.

Comatas.

ταὶ Μῶσαι με φιλεῦντι πολὺ πλέον ἢ τὸν ἀοιδὸν 80
Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρὶν ποτ' ἔθυσα.

Lacon.

καὶ γὰρ ἔμ' Ὀπόλλων φιλέει μέγα· καὶ καλὸν αὐτῷ
κρίον ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.

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Comatas.

σίττ' ἀπὸ τᾶς κοτίνω, ταὶ μηκάδες· ὦδε νέμεσθε, 100
ὥς τὸ κάταντες τοῦτο γεώλοφον, αἶ τε μυρῖκαι.

Lacon.

οὐκ ἀπὸ τᾶς δρυὸς οὗτος ὁ Κώνναρος, ἃ τε Κυναίθα,
τουτέϊ βοσκησείσθε ποτ' ἀντολάς, ὥς ὁ Φάλαρος;

Comatas.

ἐντὶ δέ μοι γαυλὸς κυπαρίσσινος, ἐντὶ δὲ κρητήρ,
ἔργον Πραξιτέλεως· τῇ παιδί δὲ ταῦτα φυλάσσω. 105

Lacon.

χ' ἅμῃν ἐντὶ κύων φιλοποίμνιος, ὃς λύκος ἄγχει·
δὴν τῷ παιδί διδωμι, τὰ θηρία πάντα διώκειν.

Comatas.

ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπηδήτε τὸν ἁμόν,
μή μεν λωβάσθητε τὰς ἀμπέλους· ἐντὶ γὰρ ἄβαί.

Lacon.

τοὶ τέττιγες, ὀρήτε, τὸν αἰπόλον ὥς ἐρεθίσδω· 110
οὕτω κ' ὕμμες θὴν ἐρεθίσδετε τὼς καλαμεντάς.

Comatas.

μισεῶ τὰς δασυκέρκος ἀλώπεκας, αἱ τὰ Μίκωνος
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ῥαγίζοντι.

Lacon.

καὶ γὰρ ἐγὼ μισεῶ τὼς κανθάρος, οἳ, τὰ Φιλώνδα
σῦκα κατατρώγοντες, ὑπηνέμιοι ποτέονται. 115

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Comatas.

ἤδη τις, Μόρσων, πικραίνεται· οὐχὶ παρήσθην; 120
σκίλλας ἰὼν γραίας ἀπὸ σάματος αὐτίκα τίλλοις.

Lacon.

κῆγ' ὦ μὲν κνίσδω, Μόρσων, τινά· καὶ τὸ δὲ λεύσσεις.
ἐνθὼν τὰν κυκλάμινον ὄρυσσέ νυν ἐς τὸν Ἄλεντα.

Comatas.

Ἰμέρα ἂνθ' ὕδατος ρείτω γάλα, καὶ τὸ δέ, Κρᾶθι,
οἴνω πορφύροις, τὰ δέ τοι σία καρπὸν ἐνείκει. 125

Lacon.

ῥέλιτω χά Συβαρίτις ἐμὴν μέλι· καὶ τὸ πότορθρον
ἀ παῖς ἀνθ' ὕδατος τῇ κάλπιδι κηρία βάψαι.

Comatas.

ταὶ μὲν ἐμαὶ κύτισόν τε καὶ αἶγILON αἶγες ἔδοντι,
καὶ σχῶον πατέοντι, καὶ ἐν κομάροισι κέχυνται.

Lacon.

ταῖσι δ' ἐμαῖς δέτεσσι πάρεστι μὲν ἅ μελίτεια 130
φέρβεσθαι, πολλὸς δὲ καὶ ὥς ῥόδα κίσθος ἐπανθεῖ.

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Comatas.

οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδεν,
οὐδ' ἐποπας κύκνοισι· τὸ δ', ὦ τάλαν, ἐσσι φιλεχθής.

Morson.

παύσασθαι κέλομαι τὸν ποιμένα. τὴν δὲ, Κομάτα,
δώρεται Μόρσων τὰν ἀμνίδα· καὶ τὸν δὲ θύσας
ταῖς Νύμφαις, Μόρσωνι καλὸν κρέας αὐτίκα πέμπων. 140

Comatas.

πεμφῶ, ναὶ τὸν Πᾶνα. φριμάσσεο πᾶσα τραγίσκων
νῦν ἀγέλα· κήγων γὰρ ἴδ' ὥς μέγα τοῦτο καχαξῶ
καττῶ Λάκωνος τῷ ποιμένος, ὅττι ποκ' ἤδη
ἀνυσάμαν τὰν ἀμνόν' ἐς οὐρανὸν ὕμμιν ἀλεῦμαι.
αἶγες ἐμαὶ θαρσεῖτε κερουχίδες· αὔριον ὕμμε 145
πᾶσας ἐγὼ λουσῶ Συβαρίτιδος ἐνδοθι κράνας.

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ΙΔΥΛΛ VI.

Daphnis and Damoetas.

Δαμοίτας καὶ Δάφνις ὁ Βωκόλος εἰς ἓνα χώρον
τὰν ἀγέλαν ποκ', Ἄρατε, συνάγαγον· ἧς δ' ὁ μὲν αὐτῶν
πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω
ἐσδόμενοι θέρεος μέσφ' ἄματι τοιάδ' αἶδον.
πρῶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρῶτος ἔρισθεν 5
Daphnis.

βάλλει τοι, Πολύφαμε, τὸ ποιμνιον ἅ Γαλάτεια
μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῦσα·
καὶ τύ νιν οὐ ποθόρησθα τάλαν, τάλαν, ἀλλὰ κῆθαι
ἀδέα συρίσδων. πάλιν ἄδ', ἴδε, τὰν κύνα βάλλει,
ἅ τοι τῶν οἴων ἔπεται σκοπός· ἅ δὲ βαῦσδει 10
εἰς ἅλα δερκομένα· τὰ δέ νιν καλὰ κύματα φαίνει
ἄσυχ' ἀκαχλάζοντος ἐπ' αἰγιαλοῖο θεοίσσ'·
φράζεο, μὴ τὰς παιδὸς ἐπὶ κνᾶμαισιν ὀρούσῃ
ἐξ ἁλὸς ἐρχομένας, κατὰ δὲ χροῖα καλὸν ἀμύξῃ.
ἅ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ὥς ἀπ' ἀκάνθας 15
ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἀνίκα φρύγει·
καὶ φεύγει φιλέοντα, καὶ οὐ φιλέοντα διώκει·
καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἦ γὰρ ἔρωτι
πολλάκις, ὦ Πολύφαμε, τὰ μὴ καλὰ καλὰ πέφανται.
τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καλὸν ἀεῖδεν 20

Damoetas.

εἶδον, ναὶ τὸν Πάνα, τὸ ποίμνιον ἀνὶκ' ἐβαλλε,
 κοῦ μ' ἔλαθ', οὐ τὸν ἐμὸν τὸν ἕνα γλυκύν,· φ' ποθορῶμι
 ἐς τέλος· αὐτὰρ ὁ μάντις ὁ Τήλεμος, ἔχθρ' ἀγορεύων,
 ἐχθρὰ φέροιτο ποτ' οἶκον, ὅπως τεκέεσσι φυλάξῃ.
 ἀλλὰ καὶ αὐτὸς ἐγὼ κνίσδων πάλιν οὐ ποθόρῃμι, 25
 ἀλλ' ἄλλαν τινά φαμι γυναῖκ' ἔχεν· ἃ δ' αἴοισα
 ζαλοῖ μ', ὦ Παιάν, καὶ τάκεται· ἐκ δὲ θαλάσσας
 οἰστρεῖ παπταίνουσα ποτ' ἄντρα τε καὶ ποτὶ ποίμνας.
 σίξα δ' ὕλακτεῖν νιν καὶ τῇ κυνί· καὶ γάρ, ὅκ' ἤρων
 αὐτᾶς, ἐκνυζᾷτο ποτ' ἰσχία ῥύγχος ἔχουσα. 30
 ταῦτα δ' ἴσως ἐσορεῦσα ποιεῦντά με πολλάκι πεμψεῖ
 ἄγγελον. αὐτὰρ ἐγὼ κλαξῶ θύρας, ἔστε κ' ὁμόσση
 αὐτά μοι στορέσειν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω.
 καὶ γάρ θην οὐδ' εἶδος ἔχω κακόν, ὥς με λέγουσι.
 ἦ γὰρ πρὶν ἐς πόντον ἐσέβλεπον, (ἦς δὲ γαλάνα) 35
 καὶ καλὰ μὲν τὰ γένεια, καλὰ δ' ἐμὶν ἃ μίᾳ κῶρα
 (ὥς παρ' ἐμὶν κέκριται) κατεφαίνετο· τῶν δέ τ' ὀδόντων
 λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.
 ὥς μὴ βασκανθῶ δέ, τρίς εἰς ἐμὸν ἔπτυσσα κόλπον.
 ταῦτα γὰρ ἃ γραῖα με Κοτυτταρίς ἐξεδίδαξεν. 40

τόσσ' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλασε·
 χῶ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.
 αἴλει Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βώτας·
 ὥρχευντ' ἐν μαλακῇ ταὶ πόρτιες αἰντικά ποία·
 νίκη μὰν οὐδαλλος, ἀνάσστατοι δ' ἐγένοντο. 45

I D Y L L VII.

Simichidas and Lycidas.

Ἦς χρόνος ἀνίκ' ἐγὼ τε καὶ Εὐκριτος ἐς τὸν Ἄλευτα
 εἴρπομες ἐκ πόλιος· σὺν δὲ τρίτος ἄμμιν Ἀμύντας·
 τῇ Διοῖ γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος
 κἀντιγένης, δύο τέκνα Λυκάπεος· εἴ τί περ ἐσθλὸν
 χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας δὲ καὶ αὐτῷ 5
 Χάλκωνος, Βούρινναν ὅς ἐκ ποδὸς ἄνυσε κράναν,
 εὖ ἐνερεισάμενος πέτρα γόνυ· ταὶ δὲ παρ' αὐτὰν
 αἵγειροι πτελέαι τε ἐῦσκιον ἄλσος ἔφαινον,
 χλωροῖσιν πετάλοισι κατηρεφέες κομόωσαι.
 κοῦπω τὰν μεσάταν ὁδὸν ἄνομες, οὐδὲ τὸ σᾶμα 10
 ἅμιν τῷ Βράσιλα κατεφαίνετο· καί τιν' ὀδίταν
 ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὔρομες ἄνδρα,
 ὦνομα μὲν Λυκίδα, ἧς δ' αἰπόλος· οὐδέ κέ τίς μιν
 ἡγνοίησεν ἰδὼν, ἐπεὶ αἰπόλῳ ἔξοχ' ἐφέκει.
 ἐκ μὲν γὰρ λασίῳ δασύτριχος εἶχε τράγοιο 15
 κνακὸν δέρμ' ὥμοισι, νέας ταμίσιοιο ποτόσδον·
 ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος
 ζωστήρι πλακερῷ· ροικὰν δ' ἔχεν ἀγριελαῖω
 δεξιτερῇ κορύναν, καί μ' ἀτρέμας εἶπε σεσαρῶς
 ὀμματι μειδιῶντι, γέλως δέ οἱ εἶχετο χεῖλεις· 20
 Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις,

ἀνίκα δὴ καὶ σαῦρος ἐφ' αἵμασιαῖσι καθεύδει,
 οὐδ' ἐπιτυμβίδιοι κορυδαλλίδες ἡλαίνονται ;
 ἦ μετὰ δαῖτα κλητὸς ἐπείγεται ; ἦ τινος ἀστῶν
 λανὸν ἐπιθρώσκεις ; ὥς τεῦ ποσὶ νισσομένοιο 25
 πᾶσα λίθος πταίοισα ποτ' ἀρβυλίδεσσιν αἰίδει.
 τὸν δ' ἐγὼ ἀμείφθην· Λυκίδα φίλε, φαντὶ τὸ πάντες
 συρίκταν ἔμεναι μέγ' ὑπείροχον ἔν τε νομεῦσιν
 ἔν τ' ἀμνητῆρεσσι· τὸ δὴ μάλα θυμὸν λαίνει
 ἀμέτερον· καί τοι, κατ' ἔμὸν νόον, ἰσοφαρίσδεν 30
 ἔλπομαι· ἃ δ' ὁδὸς ἄδε Θαλυσίας· ἦ γὰρ ἐταῖροι
 ἄνδρες εὐπέπλω Δαμάτερι δαῖτα τελεῦντι,
 ὀλβω ἀπαρχόμενοι· μάλα γὰρ σφισι πῖονι μέτρω
 ἃ δαίμων εὐκριθὼν ἀνεπλήρωσεν ἀλωάν.
 ἀλλ' ἄγε δῆ, (ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἰός) · 35
 βωκολιασδόμεσθα· τάχ' ὥτερος ἄλλον ὄνασεῖ.
 καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κῆμέ λέγουσι
 πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθής,
 οὐ Δᾶν· οὐ γάρ πω, κατ' ἔμὸν νόον, οὔτε τὸν ἐσθλὸν
 Σικελίδαν νίκημι τὸν ἐκ Σάμω, οὔτε Φιλητᾶν, 40
 αἰδῶν, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.
 ὥς ἐφάμαν ἐπίταδες· ὁ δ' αἰπόλος, ἄδν γελάξας,
 τάν τοι, ἔφα, κορύνων δωρύντομαι, σῦνκεν ἐσσι
 πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.
 ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνῇ 45
 ἴσον ὄρευσ κορυφῇ τελέσαι δόμον Ὀρρομέδοντος,
 καὶ Μοισᾶν ὄρνιχες, ὅσοι, ποτὶ Χίον ἀοιδὸν
 ἀντία κοκκύζοντες, ἐτώσια μοχθίζοντι.
 ἀλλ' ἄγε, βωκολικᾶς ταχέως ἀρχώμεθ' ἀοιδᾶς,
 Σιμιχίδα· κῆγὼ μὲν, ὄρη φίλος, εἴ τοι ἀρέσκει 50
 τοῦθ' ὅτι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξεπόνασα.

ἔσσεται Ἀγεάνακτι καλὸς πλόος ἐς Μιτυλάναν,
 χῶταν ἐφ' ἑσπερίοις ἐρίφοις νότος ὑγρὰ διώκη
 κύματα, χῶρίων ὅτ' ἐπ' Ὀκεανῷ πόδας ἴσχη,
 αἶκεν τὸν Λυκίδαν ὀπτεύμενον ἐξ Ἀφροδίτας 55
 ῥύσσηται· θερμὸς γὰρ ἔρως αὐτῷ με καταίθει·
 χάλκυνες στορεσεῦντι τὰ κύματα, τάν τε θάλασσαν,
 τόν τε νότον, τόν τ' εὖρον, ὃς ἔσχατα φυκία κινεῖ·
 ἄλκυνες, γλαυκαῖς Νηρηΐσι ταῖ τε μάλιστα
 ὀρνίχων ἐφίλαθεν, ὅσαις τέ περ ἐξ ἁλὸς ἄγρα. 60
 Ἀγεάνακτι πλόον διζημένῳ ἐς Μιτυλάναν
 ὦρια πάντα γένοιτο, καὶ εὖπλοον ὄρμον ἴκοιτο.
 κηγῶ τήνῃ κατ' ἄμαρ ἀνήθων ἢ ῥοδόεντα
 ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσων
 τὸν πτελεατικὸν οἶνον ἀπὸ κρητῆρος ἀφυξῶ, 65
 παρ πυρὶ κεκλιμένος· κύαμον δέ τις ἐν πυρὶ φρυξεί,
 χ' ἂ στιβὰς ἑσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν
 κνύζα τ' ἀσφοδέλῳ τε πολυγνάμπτῳ τε σελίνῳ.
 καὶ πίομαι μαλακῶς, μεμναμένος Ἀγεάνακτος,
 αὐταῖσιν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων. 70
 αὐλησεῦντι δέ μοι δύο ποιμένες· εἷς μὲν, Ἀχαρνεύς·
 εἷς δέ, Λυκωπίτας· ὃ δὲ Τίτυρος ἐγγύθεν ἄσει,
 ὥς ποκα τᾶς Ξευέας ἠράσσατο Δάφνις ὁ βώτας,
 χ' ὥς ὄρος ἀμφεπολείτο, καὶ ὥς ὀρύες αὐτὸν ἐθρήνευν,
 Ἰμέρα· αἶτε φύοντι παρ' ὄχθαισιν ποταμοῖο, 75
 εὔτε χιὼν ὥς τις κατετάκετο μακρὸν ὑφ' Αἴμον,
 ἢ Ἀθω, ἢ Ῥοδόπαν, ἢ Καύκασον ἐσχατόντα.
 ἄσει δ', ὥς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ
 ζῶν ἐόντα, κακαῖσιν ἀτασθαλῆαισιν ἄνακτος·
 ὥς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι 80
 κέδρον ἐς ἀδείαν μαλακοῖς ἀνθεσσι μέλισσαι,

οὐνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.
 ὦ μακαριστὲ Κομάτα, τὴν θῆν τάδε τερπνὰ πεπόνθεις,
 καὶ τὴν κατεκλάσθης ἐς λάρνακα, καὶ τὴν, μελίσσῃν
 κηρία φερβόμενος, ἔτος ὥριον ἐξεπόνασας. 85
 αἶθ' ἐπ' ἐμεῦ ζωοῖς ἐναρίθμιος ὠφελος ἦμεν,
 ὥς τοι ἐγὼν ἐνόμενον ἀν' ὥρεα τὰς καλὰς αἶγας,
 φωνᾶς εἰσαῖων· τὴν δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις
 ἀδὺν μελίσσόμενος κατακέκλισο, θεῖε Κομάτα.

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χῶ μέν, ἀποκλίνας ἐπ' ἀριστερά, τὰν ἐπὶ Πύξας 130
 εἶρφ' ὁδόν· αὐτὰρ ἐγὼ τε καὶ Εὐκριτος ἐς Φρασιδάμῳ
 στραφθέντες, χῶ καλὸς Ἀμύντιχος, ἐν τε βαθείαις

English

ἀδείας σχίλοιοι χαμευνίσιν ἐκλύνθημες,
 ἐν τε νεοτμάτοισι γεγαθότες οἰναρέοισι.
 πολλαὶ δ' ἄμμιν ὑπερθε κατὰ κρατὸς δονέοντο 135
 αἴγειροι πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ
 Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυσδε.
 τοὶ δὲ ποτὶ σκιεραῖς ὁροδαμνίσιν αἰθαλίωνες
 τέττιγες λαλαγεῦντες ἔχον πόνον· ἃ δ' ὀλολυγῶν *little owl*
 τηλόθεν ἐν πυκινῇσι βάτων τρύζεσκεν ἀκάνθαις. 140
 ἄειδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν·
 πωτῶντο ξοῦθαί περὶ πίδακας ἀμφὶ μέλισσαι.
 πάντ' ὥσδε θερέος μάλα πίονος, ὥσδε δ' ὀπώρας.
 ὄχραι μὲν παρ ποσσὶ, παρὰ πλευρῇσι δὲ μάλα
 δαψιλῆώς ἀμῶν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο 145
 ὄρπακες βραβύλοισι καταβρίθοντες ἔρασδε·
 τετράενης δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ.
 Νύμφαι Κασταλίδες Παρνάσιον αἶπος ἔχουσιναι,
 ἄρ' αὖ γέ πε τοιόνδε Φόλῳ κατὰ λαΐνον ἄντρον
 κρητῆρ' Ἑρακλῆϊ γέρων ἐστάσατο Χείρων; 150

ἄρά γέ πα τήνων τὸν ποιμένα τὸν ποτ' Ἀνάπῳ
 τὸν κρατερὸν Πολύφαιμον, ὃς ὥρεσι νῆας ἔβαλλε,
 τοῖον νέκταρ ἔπεισε κατ' αὔλια ποσσὶ χορεῦσαι,
 οἶον δὴ τόκα πῶμα διεκρανώσατε, Νύμφαι,
 βωμῷ παρ Δάματρος Ἀλωάδος; ἅς ἐπὶ σωρῷ 155
 αὖτις ἐγὼ πάζαιμι μέγα πτύον· ἃ δὲ γελάσσαι,
 δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχουσα.

I D Y L L VIII.

Daphnis and Menalcas.

Δάφνιδι τῷ χαρίεντι συνήντετο βωκολέοντι
μᾶλα νέμων, ὥς φαντί, κατ' ὄρεα μακρὰ Μενάλκας.
ἄμφω τῷ γ' ἤτην πυρροτρίχῳ, ἄμφω ἀνάβω,
ἄμφω συρίσδεν δεδαημένῳ, ἄμφω ἀείδεν.
πρᾶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας· 5

Menalcas.

μυκητῶν ἐπίουρε βοῶν Δάφνι, λῆς μοι ἀεῖσαι;
φαμί τυ νικασεῖν ὅσσον θέλω αὐτὸς ἀεῖδων.
τὸν δ' ἄρα χῶ Δάφνις τοιῷδ' ἀπαμείβετο μύθῳ·

Daphnis.

ποιμᾶν εἰροπόκων οἴων, συρικτὰ Μενάλκα,
οὔποτε νικασεῖς μ', οὔδ' εἴτι πάθοις τύ γ' ἀεῖδων. 10

Menalcas.

χρήσδεις ὦν ἐσιδεῖν, χρήσδεις καταθεῖναι ἄεθλον;

Daphnis.

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἄεθλον.

Menalcas.

ἀλλὰ τί θησεύμεσθ', ὃ κεν ἁμῶν ἄρκιον εἴη;

Daphnis.

μύσχον ἐγὼ θησῶ· τὸ δὲ θές γ' ἰσομάτορα ἁμνόν.

Menalcas.

οὐ θησῶ ποκα ἁμνόν, ἐπεὶ χαλεπός θ' ὁ πατήρ μεν 15
χ' ἅ μάτηρ· τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῖντι.

Daphnis.

ἀλλὰ τί μὰν θησεῖς; τί δὲ τὸ πλέον ἐξεῖ ὁ νικῶν;

Menalcas.

σύριγγ', ἂν ἐποίησα, καλὰν ἔχω ἐννεάφωνον,
λευκὸν καρὸν ἔχουσιν, ἴσον κάτω, ἴσον ἄνωθεν·
ταύταν κατθέλῃν· τὰ δὲ τῷ πατρὸς οὐ καταθησῶ. 20

Daphnis.

ἦ μὰν τοι κῆγ' ὅ σύριγγ' ἔχω ἐννεάφωνον,
λευκὸν καρὸν ἔχουσιν, ἴσον κάτω, ἴσον ἄνωθεν.
πρώαν νιν συνέπαξ'· ἔτι καὶ τὸν δάκτυλον ἀλγῶ
τοῦτον, ἐπεὶ κάλαμός γε διασχισθεὶς διέτμαξεν.
ἀλλὰ τίς ἅμμε κρινεῖ; τίς ἐπάκοος ἔσσεται ἁμέων; 25

Menalcas.

τῆνόν πως ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες,
ὧ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φαλαρὸς ὕλακτεῖ.
χ' οἱ μὲν παῖδες ἄυσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακούσας·
χ' οἱ μὲν παῖδες ἄειδον, ὁ δ' αἰπόλος ἤθελε κρίναι.
πρᾶτος δ' ὦν ἄειδε λαχὼν ἱῦκτὰ Μενάλκας· 30
[εἶτα δ' ἁμοιβαίην ὑπελάμβανε Δάφνις ᾄοιδαν
βωκολικάν. οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος·]

Menalcas.

ἄγρεα καὶ ποταμοί, θεῖον γένος, αἶ τι Μενάλκας
πᾶ ποχ' ὁ συρικτὰς προσφιλες ᾄσε μέλος,
βόσκοιτ' ἐκ ψυχᾶς τάσδ' ἁμνίδας· ἦν δέ ποκ' ἐνθῇ 35
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

Daphnis.

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἴπερ ὁμοῖον
μουσίσδει Δάφνις ταῖσιν ἀηδονίσι,

τοῦτο τὸ βωκόλιον πιαίνετε· κῆν τι Μενάλκας
τεῖδ' ἀγάγη, χαίρων ἄφθονα πάντα νέμοι. 40

Menalcas.

ἐνθ' οἷς, ἐνθ' αἶγες διδυματοκοί, ἐνθα μέλισσαι
σμάνεα πληροῦσιν, χαί δρῦες ὑψίτεραι,
ἐνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπη,
χῶ ποιμᾶν ξηρὸς τηνόθι χ' αἱ βοτάναι.

Daphnis.

παντᾶ ἔαρ, παντᾶ δὲ νομοί, παντᾶ δὲ γάλακτος 45
οὔθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,
ἐνθα καλὰ Ναῖς ἐπιwίσσεται· αἱ δ' ἂν ἀφέρποι,
χῶ τὰς βῶς βόσκων χ' αἱ βόες αὐότεραι.

Menalcas.

ὦ τράγε, τᾶν λευκᾶν αἰγᾶν ἄνερ, ὦ βάθος ὕλας
μυρίον—ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι— 50
ἐν τήνῳ γὰρ τήνος, ἴθ' ὦ κόλε, καὶ λέγε· Μίλων,
χῶ Πρωτεὺς φῶκας, καὶ θεὸς ὦν, ἔνεμε. /
μή μοι γᾶν Πέλοπος, μή μοι χρύσεια τάλαντα
εἴη ἔχεν, μηδὲ πρόσθε θέειν ἀνέμων·
ἀλλ' ὑπὸ τᾷ πέτρῳ τᾷδ' ἄσομαι ἀγκᾶς ἔχων τυ, 55
σύννομα μᾶλ' ἐσορῶν τὰν Σικελὰν ἐς ἄλα.

Daphnis.

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ' αὐχμός,
ὄρνισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λῖνα·
ἀνδρὶ δὲ παρθενικᾶς ἀπαλᾶς πόθος. ὦ πάτερ, ὦ Ζεῦ,
οὐ μόνος ἡράσθην· καὶ τὴν γυναικοφίλας. 60

* * * * *

ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ἔεισαν.
τὰν πυμάταν δ' ὦδαν οὕτως ἐξᾶρχε Μενάλκας·

Menalcas.

Φεῖδεν τῶν ἐρίφων, φεῖδεν, λύκε, τῶν τοκάδων μεν,
 μηδ' ἀδίκει μ', ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.
 ὦ Λάμπουρε κύων, οὕτω βαθὺς ὕπνος ἔχει τυ; 65
 οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.
 ταὶ δ' ὄϊες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι
 ποίας· οὔτι καμείσθ', ὅκκα πάλιν ἄδε φύηται·
 σίττα νέμεσθε, νέμεσθε· τὰ δ' οὔθата πλήσατε πᾶσαι,
 ὥς τὸ μὲν ὥρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀπόθωμαι. 70
 [δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' αἰεῖδεν·]

Daphnis.

* * * * *

Menalcas.

* * * * *

Daphnis.

κάμε γὰρ ἐκ τῶντρω σύνοφρυς κόρα ἐχθρὸς ἰδοῖσα
 τὰς θαμάλας παρελεῦντα, καλὸν καλὸν ἦμες ἔφασκεν·
 οὐ μὰν οὐδὲ λόγων ἐκρίθην ἀπο τὸν πικρὸν αὐτᾶ,
 ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον. 75
 [ἄδει' ἃ φωνὰ τᾶς πόρτιος, ἀδὺ τὸ πνεῦμα·
 ἀδὺ δὲ χῶ μόσχος γαρύεται, ἀδὺ δὲ χ' ἃ βῶς,
 ἀδὺ δὲ τῷ θέρεος παρ' ὕδωρ ρέον αἰθριοκοιτῆν.
 τᾶ δρυὶ ταὶ βάλανοι κόσμος, τᾶ μαλίδι μᾶλα·
 τᾶ βοῦ δ' ἃ μόσχος, τῷ βοκόλῳ αἱ βόες αὐταί·.] 80
 ὥς οἱ παῖδες ἔεισαν, ὃ δ' αἰπόλος ᾧδ' ἀγόρευεν·

Aipolos.

ἄδύ τι τὸ στόμα τοι, καὶ ἐφίμερος, ὦ Δάφνι, φωνά·
 κρέσσον μελπομένῳ τεῦ ἀκουέμεν ἢ μέλι λείχευ.
 λάσδεο τὰς σύριγγας· ἐνίκησας γὰρ ἀεῖδων.

αἰ δέ τι λῆς με καὶ αὐτὸν ἄμ' αἰπολέοντα διδάξαι, 85
 τήναν τὰν μιτύλαν δωσῶ τὰ διδασκρά τοι αἶγα,
 ἅτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.

ὥς μὲν ὁ παῖς ἐχάρη, καὶ ἀνάλατο, καὶ πλατάγησε
 νικήσας· οὕτως ἐπὶ ματέρα νεβρὸς ἄλοιτο.

ὥς δὲ κατεσμύχθη καὶ ἀνετράπετο φρένα λύπα 90
 ὤτερος· οὕτω καὶ νύμφα γαμεθεῖσ' ἀκάχοιτο.

κῆκ τούτῳ Δάφνις παρὰ ποιμέσι πρῶτος ἔγεντο,
 καὶ νύμφαν, ἄκρηβος ἔων ἔτι, Ναῖδα γάμεν.

IDYLL IX.

Daphnis and Menalcas.

Βωκολιάσδεο, Δάφνι· τὸ δ' ῥῆδ' ἄρχεο πρᾶτος,
 ῥῆδ' ἄρχεο πρᾶτος, ἐφαψάσθω δὲ Μενάλκας,
 μόσχως βωσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρωσ.
 χ' οἱ μὲν ἅμ' ἀβόσκοιτο, καὶ ἐν φύλλοισι πλαυῶντο,
 μηδὲν ἀτιμαγελεύντες· ἐμὴν δὲ τὸ βωκολιάσδεο 5
 [ἐμπροθεν· ἄλλοθε δ' αὖτις ὑποκρίνοιτο Μενάλκας.]

Daphnis.

ἄδ' μὲν ἅ μοσχὸς γαρύεται, ἄδ' δὲ χά βῶς,
 ἄδ' δὲ χά σύριγξ, χά βωκόλος· ἄδ' δὲ κήγῳ.
 ἐντὶ δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς· ἐν δὲ νέασται
 λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τάς μοι ἀπᾶσας 10
 λίσψ κόμαρον τρωγοῖσας ἀπὸ σκοπιᾶς ἐτίναξε.
 τῷ δὲ θέρευσ φρύγοντος ἐγὼ τόσσον μελεδαίνω,
 ὅσσον ἐρῶντε πατρὸς μύθων ἢ ματρὸς ἀκούειν.

οὕτω Δάφνις ἔειπεν ἐμὴν· οὕτω δὲ Μενάλκας·

Menalcas.

Αἴτνα μᾶτερ ἐμά, κήγῳ καλὸν ἄντρον ἐνοικέω 15
 κοιλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσσ' ἐν ὀνείρῳ
 φαίνονται, πολλὰς μὲν ὄϊς, πολλὰς δὲ χιμαῖρας·
 ὧν μοι πρὸς κεφαλῇ καὶ παρ ποσὶ κῶεα κεῖνται.
 ἐν πυρὶ δὲ δρυῖν φ' χορία ζέει, ἐν πυρὶ δ' αἶνα

φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὦραν 20
χειμάτος, ἢ νωδὸς καρύων, ἀμύλιοι παρόντος.

τοῖς μὲν ἐπεπλατάγησα, καὶ αὐτίκα δῶρον ἔδωκα,
Δάφνιδι μὲν κορύναν, τάν μοι πατρὸς ἔτραφεν ἀγρός,
αὐτοφυᾶ, τὰν οὐδ' ἂν ἴσως μωμάσατο τέκτων·
τήνῃ δὲ στρόμβῳ καλὸν ὄστρακον, οὗ κρέας αὐτὸς 25
σιτήθην, πέτραισιν ἐν Ἑκκαρικαῖσι δοκεύσας,
πέντε ταμῶν πέντ' οὔσιν· ὁ δ' ἐγκαναχήσατο κόχλῳ.
βωκολικαὶ Μῶσαι, μάλα χαίρετε, φαίνετε δ' ὦδάν,
τάν ποκ' ἐγὼ τήνοισι παρῶν ἄεισα νομεῦσι·
μήποτ' ἐπὶ γλώσσας ἄκρας ὀλοφνυγδόνα φύσω. 30
τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,
ἱρηκες δ' ἱρηξιν· ἐμὴν δ' ἅ Μῶσα καὶ ὦδᾶ.
τῆς μοι πᾶς εἴη πλείος δόμος· οὔτε γὰρ ὕπνος,
οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις
ἄνθεα, ὅσσον ἐμὴν Μῶσαι φίλαι· σὺς γὰρ ὀρεῦντι 35
γαθεῦσαι, τῶς δ' οὔτι ποτὶ δαλήσατο Κίρκα.

IDYLL X.

Battus and Milo.

Ἐργατίνα βουκαῖε, τί νῦν, ῥῖζυρέ, πεπόνθεις;
 οὔτε τὸν ὄγμον ἄγειν ὀρθὸν δύνα, ὥς τοπρίν ἄγες,
 οὔθ' ἅμα λαιοτομεῖς τῷ πλατίον, ἀλλ' ὑπολείπη,
 ὥσπερ οἷς ποιμένας, τὰς τὸν πόδα κάκτος ἔτυψεν.
 ποῖός τις δείλαν τε καὶ ἐκ μέσω ἅματος ἔσση, 5
 ὃς νῦν ἀρχομένῳ τὰς αὐλακος οὐκ ἀποτρώγεις;

Battus.

Μίλων ὀψαμᾶτα, πέτρας ἀπόκομμ' ἀτεράμνω,
 οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων;

Milo.

οὐδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτα ἀνδρί;

Battus.

οὐδαμά νυν συνέβα τοι ἀγρυπνήσαι δι' ἔρωτα; 10

Milo.

μηδέ γε συμβαίη· χαλεπὸν χορίῳ κύνα γεῦσαι.

Battus.

ἀλλ' ἐγώ, ὦ Μίλων, ἔραμαι σχεδὸν ἐνδεκαταίος.

Milo.

ἐκ πίθῳ ἀντλεῖς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὄξος.

Battus.

τοιγάρτοι πρὸ θυρᾶν μεν ἀπὸ σπύρω ἄσκαλα πάντα.

Milo.

τίς δέ τυ τῶν παίδων λυμαίνεται;

Battus.

ἃ Πολυβότα, 15

ἃ πρὸν ἀμώντεσσι παρ' Ἰπποκίῳι ποταύλει.

Milo.

εὖρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὦν ἐπεθύμεις.
μάντις τοι τὰν νύκτα χροῖζεται ἃ καλαμαία.

Battus.

μωμᾶσθαι μ' ἄρχη τύ. τυφλὸς δ' οὐκ αὐτὸς ὁ Πλούτος,
ἀλλὰ καὶ ὠφρόντιστος Ἔρως. μὴδὲν μέγα μυθεῖ. 20

Milo.

οὐ μέγα μυθεῖμαι· τὸ μόνον κατὰβαλλε τὸ λαῖον,
καὶ τι κόρας φιλικὸν μέλος ἀμβάλεν· ἄδιον οὕτως
ἐργαζῆ· καὶ μὰν πρότερόν ποκα μουσικὸς ἦσθα.

Battus.

Μῶσαι Πιερίδες, συναείσατε τὰν ῥαδιάν μοι
παῖδ'· ὦν γάρ χ' ἀψῆσθε, θεαί, καλὰ πάντα ποιεῖτε.

Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες, 26
ἰσχνάν, ἀλιόκαυστον· ἐγὼ δὲ μόνος μελίχλωρον.

καὶ τὸ ἶον μέλαν ἐντί, καὶ ἃ γραπτὰ ὑάκινθος·
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρῶτα λέγονται.

ἃ αἰξ τὸν κύτισον, ὁ λύκος τὰν αἶγα διώκει, 30

ἃ γέρανός τ' ὠροτρον· ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.

αἶθε μοι ἦσαν ὅσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι,
χρῦσοι ἀμφότεροί κ' ἀνεκείμεθα τῇ Ἀφροδίτῃ·

τὼς αὐλὼς μὲν ἔχοισα, καὶ ἡ ῥόδον, ἡ τύγε μᾶλον,
σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας. 35

Βομβύκα χαρίεσσ', οἱ μὲν πόδες ἀστράγαλοι τεύς,

ἃ φωνὰ δὲ τρύχνος· τὸν μὰν τρόπον οὐκ ἔχω εἰπεῖν.

Milo.

ἦ καλὰς ἄμμε ποιῶν ἐλελήθει βῶκος αἰοιδάς·
 ὥς εὖ τὰν ἰδέαν τᾶς ἁρμονίας ἐμέτρησεν.
 ὦ μοι τῷ πῶγωνος, ὃν ἀλιθίως ἀνέφυσα. 40
 θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θεῷ Λυτιέρσα·

Δάματερ πολύκαρπε, πολύσταχυ, τοῦτο τὸ λαῖον
 εὐεργόν τ' εἶη καὶ κάρπιμον ὅττι μάλιστα.
 σφίγγετ', ἀμαλλοδέται, τὰ δράγματα, μὴ παριῶν τις
 εἴπη· σύκινοι ἄνδρες, ἀπώλετο χ' οὗτος ὁ μισθός. 45
 ἐς βορέην ἄνεμον τᾶς κόρθυος ἅ τομὰ ὕμνιν
 ἦ ζέφυρον βλέπέτω· πιαίνεται ὁ στάχυς οὕτως.
 σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον·
 ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα.
 ἄρχεσθαι δ' ἀμῶντας ἐγειρομένῳ κορυδαλλῷ, 50
 καὶ λήγειν εὐδοντος· ἐλινῦσαι δὲ τὸ καῦμα.
 εὐκτὸς ὁ τῷ βατράχῳ, παῖδες, βίος· οὐ μελεδαίνει
 τὸν τὸ πιεῖν ἐγχεῦντα· πάρεστι γὰρ ἀφθονον αὐτῷ.
 κάλλιον, ὦ 'πιμελητὰ φιλάργυρε, τὸν φακὸν ἔψειν·
 μὴ 'πιτάμης τὰν χεῖρα καταπρίων τὸ κύμινον. 55
 ταῦτα χρηὶ μοχθεύντας ἐν ἀλίφ' ἄνδρας αἰίδεν·
 τὸν δὲ τεόν, βουκαῖε, πρέπει λιμηρὸν ἔρωτα
 μυθίσδεν τᾷ ματρὶ κατ' εὐνὰν ὀρθρευοίσα.

IDYLL XI.

Polyphemus to Galatea.

Οὐδὲν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλό,
 Νικία, οὐτ' ἔγχριστον, ἐμὴν δοκεῖ, οὐτ' ἐπίπαστον,
 ἢ ταῖ Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἄδὺ
 γίνετ' ἐπ' ἀνθρώποις· εὐρῆν δ' οὐ ῥάδιον ἐντί.
 γινώσκειν δ' οἶμαί τυ καλῶς, ἱατρὸν ἐόντα, 5
 καὶ ταῖς ἐννέα δὴ πεφιλαμένον ἔξοχα Μοῖσαις.

οὕτω γοῦν ῥαῖστα διὰ γ' ὁ Κύκλωψ ὁ παρ' ἡμῖν,
 ὠρχαῖος Πολύφαμος, ὅκ' ἤρατο τῆς Γαλατείας,
 ἄρτι γενειάσδων περὶ τὸ στόμα τῶς κροτάφως τε·
 ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδφ, οὐδὲ κικίνυοις, 10
 ἀλλ' ὀλοαῖς μανίαις· ἀγείτο δὲ πάντα πάρεργα.
 πολλάκι ταῖ ὄϊες ποτὶ τωῦλιον αὐταὶ ἀπήνθον
 χλωρᾶς ἐκ βοτάνας· ὁ δέ, τὰν Γαλάτειαν ἀεῖδων,
 αὐτῷ ἐπ' αἰόνος κατετάκετο φυκιοέσσας,
 ἐξ ἀοῦς, ἔχριστον ἔχων ὑποκάρδιον ἔλκος 15
 Κύπριδος ἐκ μεγάλας, τό οἱ ἥπατι πᾶξε βέλεμνον.
 ἀλλὰ τὸ φάρμακον εὔρε· καθεζόμενος δ' ἐπὶ πέτρας
 ὑψηλᾶς, ἐς πόντον ὁρῶν ἄειδε τοιαῦτα·

ὦ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἀρνός, 20
 μόσχῳ γαυροτέρα, φιαρωτέρα ὄμφακος ὠμᾶς·

φοιτῆς δ' αὐθ' οὐτῶς, ὅκκα γλυκὺς ὕπνος ἔχη με,
 οἷχῃ δ' εὐθὺς ἰοῖσ', ὅκκα γλυκὺς ὕπνος ἀνῆ με,
 φεύγεις δ', ὥσπερ οἷς πολὺν λύκον ἀθρήσασα.
 ἡράσθην μὲν ἔγωγα τεοῦς, κόρα, ἀνίκα πρῶτον 25
 ἦνθες ἐμᾶ σὺν ματρί, θέλοισ' ὑακίνθινα φύλλα
 ἐξ ὄρεος δρέψασθαι· ἐγὼ δ' ὁδὸν ἀγεμόνευον.
 παύσασθαι δ' ἐσιδὼν τυ καὶ ὕστερον οὐδέ τί πω νῦν
 ἐκ τήνῳ δύναμαι· τὴν δ' οὐ μέλει, σὺ μὰ Δί', οὐδέν.
 γινώσκω, χαρίεσσα κόρα, τίως οὖνεκα φεύγεις· 30
 οὖνεκά μοι λασία μὲν ὀφρὺς ἐπὶ παντὶ μετώπῳ
 ἐξ ὧτος τέταται ποτὶ θῶτερον ὧς μία μακρά·
 εἷς δ' ὀφθαλμὸς ἔπεστι, πλατεία δὲ ρίς ἐπὶ χεῖλει.
 ἀλλ' ὠνός, τοιοῦτος ἐών, βοτὰ χίλια βόσκω,
 κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω· 35
 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει, οὔτ' ἐν ὀπώρῃ,
 οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθέες αἰεὶ
 συρίσδεν δ' ὥς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,
 τίν, τὸ φίλον γλυκύμαλον, ἀμᾶ κῆμαυτὸν ἀεῖδων,
 πολλάκι νυκτὸς ἄωρί· τρέφω δέ τοι ἔνδεκα νεβρῶς 40
 πᾶσας μαννοφόρως, καὶ σκύμνως τέσσαρας ἄρκτων.
 ἀλλ' ἀφίκευ τὸ ποτ' ἄμμε, καὶ ἐξεῖς οὐδὲν ἔλασσον·
 τὰν γλαυκαῖ· δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.
 ἄδιον ἐν τῶντρῳ παρ' ἐμῖν τὰν νύκτα διαξεῖς.
 ἐντὶ δάφναι τηρεῖ, ἐντὶ ῥαδιναὶ κυπάρισσοι, 45
 ἐντὶ μέλας κισσός, ἔντ' ἄμπελος ἅ γλυκύκαρπος·
 ἐντὶ ψυχρὸν ὕδωρ, τό μοι ἅ πολυδένδρεος. Αἶτνα
 λευκάς ἐκ χιόνος, ποτὸν ἀμβρόσιον, προΐητι.
 τίς κα τῶνδε θάλασσαν ἔχειν ἢ κύμαθ' ἔλοιτο;
 αἱ δέ τοι αὐτὸς ἐγὼν δοκέω λασιώτερος ἦμεν, 50
 ἐντὶ δρυὸς ξύλα μοι, καὶ ὑπὸ σποδῶ ἀκάματον πῦρ

καιόμενος δ' ὑπὸ τεύς καὶ τὰν ψυχὰν ἀνεχοίμαν
 καὶ τὸν ἐν' ὀφθαλμόν, τῷ μοι γλυκερώτερον σὺδέν.
 ὦμοι, ὅτ' οὐκ ἔτεκέν μ' ἂ μάτηρ βράγχι' ἔχοντα,
 ὥς κατέδυν ποτὶ τίν, καὶ τὰν χέρα τεύς ἐφίλασα, 55
 αἱ μὴ τὸ στόμα λῆς· ἔφερον δέ τοι ἡ κρίνα λευκά,
 ἡ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι' ἔχουσιν.
 ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεταί ἐν χειμῶνι·
 ὥστ' οὐκ ἂν τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.
 νῦν μάν, ὦ κόριον, νῦν αὐτόθι κεῖν γε μαθεῖμαι, 60
 αἶκα τις σὺν ναὶ πλέων ξένος ὧδ' ἀφίκηται·
 ὥς κεν ἴδω, τί ποθ' ἂδὺν κατοικεῖν τὸν βυθὸν ἔμμιν.
 ἐξένθοις, Γαλάτεια, καὶ ἐξενθοῖσα λάθοιο,
 ὥσπερ ἐγὼν νῦν ὧδε καθήμενος, οἴκαδ' ἀπενθεῖν.
 ποιμαίνειν δ' ἐθέλοις σὺν ἐμὶν ἅμα, καὶ γάλ' ἀμέλγειν, 65
 καὶ τυρὸν πᾶξαι, τάμσου δριμεῖαν ἐνεῖσα.
 ἂ μάτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτῇ·
 οὐδὲν πῆποχ' ὅλως ποτὶ τὴν φίλον εἶπεν ὑπὲρ μεῦ,
 καὶ ταῦτ' ἅμαρ ἐπ' ἅμαρ ὀρεῦσά με λεπτόν ἐόντα.
 φασὼ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως με 70
 σφύσδην, ὥς ἀνιαθῇ, ἐπεὶ κήγων ἀνιῶμαι.
 ὦ Κύκλωψ, Κύκλωψ, πῇ τὰς φρένας ἐκπεπότασαι;
 αἶκ' ἐνθὼν ταλάρως τε πλέκοις, καὶ θαλλὸν ἀμάσας
 ταῖς ἄρνεσσι φέροις, τάχα κεν πολὺ μᾶλλον ἔχοις νοῦν.
 τὰν παρεῖσαν ἀμελγε· τί τὸν φεύγοντα διώκεις; 75
 εὐρήσεις Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.
 πολλαὶ συμπαῖσδεν με κόραι τὰν νύκτα κέλονται,
 κιχλίσδοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακούσω·
 δηλονότ' ἐν τῇ γῇ κήγων τίς φαίνομαι ἡμέες.
 οὕτω τοι Πολύφamos ἐποίμαινεν τὸν ἔρωτα, 80
 μουσίσδων· ῥῶον δὲ διαῖγ', ἡ εἰ χρυσὸν ἔδωκεν.

I D Y L L XIII.

Hylas.

Οὐχ ἅμῃν τὸν Ἑρωτα μόνοις ἔτεχ', ὥς ἔδοκεύμεν,
 Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο·
 οὐχ ἅμῃν τὰ καλὰ πράτοις καλὰ φαίνεται εἶμεν,
 οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἔσορῶμες·
 ἀλλὰ καὶ Ἀμφιτρύωνος ὁ χαλκεοκάρδιος υἱός, 5
 ὃς τὸν λῶν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδὸς
 τῷ χαρίεντος Ὑλα, τῷ τὰν πλοκαμῖδα φορεῦντος,
 καί μιν πάντ' ἐδίδαξε, πατὴρ ὥσει φίλον νῆα,
 ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·
 χωρὶς δ' οὐδέποκ' ἦς, οὐδ' εἰ μέσον ἄμαρ ὄροιτο, 10
 οὔθ' ὅκα ἂ λεύκιππος ἀνατρέχοι ἐς Διὸς ἰώες,
 οὔθ' ὅπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὀρῶεν,
 σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλόεντι πετεῦρψ·
 ὥς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,
 αὐτῷ δ' εὖ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη. 15
 ἀλλ' ὅκα τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων
 Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο,
 πασῶν ἐκ πολλῶν προλελεγμένοι, ὧν ὄφελός τι,
 ἔκετο χῶ ταλαεργὸς ἐς ἀφνειὰν Ἰαολκὸν
 Ἀλκμήνας υἱὸς Μιδεάτιδος ἡρώϊνας· 20
 σὺν δ' αὐτῷ κατέβαινεν Ὑλας εὐέδρου ἐς Ἀργῶ,

ἄτις Κυνεῶν οἶχ ἦψατο συνδρομάδων ναῦς,
 ἀλλὰ διεξάιξε, βαθὺν δ' εἰσέδραμε Φᾶσιν,
 αἰετὸς ὥς 'μέγα λαῖτμα, ἀφ' ᾧ τότε χοιράδες ἔσταν.
 ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ 25
 ἄρνα νέον βόσκοντι, τετραμμένῳ εἵωρος ἦδη·
 τᾶμος ναυτιλίας μμνᾶσκετο θεῖος ἄωτος
 ἠρώων, κοῖλαν δὲ καθιδρυνθέντες ἐς 'Αργῷ
 'Ελλάσποντον ἵκοντο, νότῳ τρίτον ἄμαρ ἀέντι·
 εἴσω δ' ὄρμον ἔθεντο Προποντιδος, ἐνθα Κιανῶν 30
 αἰλακάς εὐρύνοντι βόες τρίβοντες ἄροτρον.
 ἐκβάντες δ' ἐπὶ θῖνα, κατὰ ζυγὰ δαῖτα πένοντο
 δειελινοί· πολλοὶ δὲ μίαν στορέσαντο χαμείναν.
 λειμῶν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ·
 ἐνθεν βούτομον ὀξύ, βαθύν τ' ἐτάμοντο κύπειρον. 35
 κῶχθε' Ὀγλας ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἰσῶν
 αὐτῷ θ' Ἡρακλῆϊ, καὶ ἀστεμφεῖ Τελαμῶνι,
 (οἱ μίαν ἄμφω ἑταῖροι ἀεὶ δαίνυντο τράπεζαν)
 χάλκεον ἄγγος ἔχων· τάχα δὲ κράναν ἐνόησεν
 ἡμένῳ ἐν χώρῳ· περὶ δὲ θρύα πολλὰ πεφύκει, 40
 κυνάνεον τε χελιδόνιον, χλοερὸν τ' ἀδίδαντον,
 καὶ θάλλοντα σέλινα, καὶ εἰλιτεινῆς ἄγρωστις·
 ὕδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,
 Εὐνίκα, καὶ Μαλὶς, ἔαρ θ' ὕρώωσα Νυχεία. 45
 ἦτοι ὁ κῶρος ἐπέιχε ποτῷ πολυχανδέα κρωσσόν,
 βᾶναι ἐπειγόμενος· ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·
 πασάνων γὰρ ἔρως ἀπαλὰς φρένας ἀμφεδόνησεν
 'Αργεῖφ ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ
 ἀθρόος, ὥς ὅκα πυρσὸς ἀπ' οὐρανῷ ἦριπεν ἀστήρ 50
 ἀθρόος ἐν πόντῳ· ναύταις δέ τις εἶπεν ἑταῖροις·

κουφότερ', ὦ παῖδες, ποιείσθ' ὅπλα· πλευστικὸς οὖρος.
 Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κῶρον ἔχουσιν
 δακρύνειν', ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν·
 Ἀμφιτρυωνιάδας δὲ ταρασσόμενος περὶ παιδὶ 55
 ᾤχετο, Μαιωτιστὶ λαβὼν εὐκαμπέα τόξα,
 καὶ ῥόπαλον, τό οἱ αἰὲν ἐχάδανε δεξιτερὰ χεῖρ.
 τρὶς μὲν Ὑλαν αὔσεν, ὅσον βαθὺς ἤρυγε λαιμός·
 τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἔκετο φωνὰ
 ἐξ ὕδατος· παρεὼν δὲ μάλα σχεδόν, εἶδετο πόρρω. 60
 ὥς δ' ὀπὸκ' ἠϋγένειος ἀπόπροθι λῖς ἑσακούσας
 νεβρῷ φθεγξαμένης τὺς ἐν ὥρεσιν, ὠμοφάγος λῖς,
 ἐξ εὐνᾶς ἔσπευσεν ἐτοιμοτάταν ἐπὶ δαῖτα·
 Ἡρακλῆς τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις
 παῖδα ποθῶν δεδόνато, πολὺν δ' ἐπελάμβανε χῶρον. 65
 σχέτλιοι οἱ φιλέοντες· ἀλώμενος ὅσσ' ἐμόγησεν
 ὦρεα καὶ δρυμῶς· τὰ δ' Ἰάσονος ὕστερα πάντ' ἦς.
 ναῦς μένεν ἄρμεν' ἔχουσα μετάρσια τῶνδ' ἀπεόντων,
 ἰστία δ' ἠΐθεοι μεσονύκτιον αὖτε καθεῖλον
 Ἡρακλῆα μένουτες· ὁ δ', ᾧ πόδες ἄγον, ἐχώρει 70
 μαινώμενος· χαλεπὰ γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.
 οὕτω μὲν κάλλιστος Ὑλας μακάρων ἀριθμεῖται.
 Ἡρακλέην δ' ἥρωες ἐκερτόμεον λιπονάυταν,
 οὐνεκεν ἠρώησε τριακοντάζυγον Ἀργώ·
 πεσδῶ δ' ἐς Κόλῳχος τε καὶ ἄξενον ἔκετο Φᾶσιν. 75

ΙΔΥΛΛ XIV.

Aeschines and Thyonichus.

Aeschines.

Χαίρην πολλὰ τὸν ἄνδρα Θυνώνιχον.

Thyonichus.

ἀλλὰ τοιαῦτα

Αἰσχίνω.

Aeschines.

ὥς χρόνιος.

Thyonichus.

χρόνιος; τί δέ τοι τὸ μέλημα;

Aeschines.

πράσσομες οὐχ ὥς λῶστα, Θυνώνιχε.

Thyonichus.

ταῦτ' ἄρα λεπτός,

χῶ μύσταξ πολὺς οὗτος, ἀϋσταλέοι δὲ κίκιννοι.

τοιούτος πρῶαν τις ἀφίκετο Πυθαγορίκτας, 5

ὠχρός, κἀνυπόδατος· Ἀθηναῖος δ' ἔφατ' εἶμεν.

ἦρατο μὰν καὶ τήνος, ἐμὲν δοκεῖ, ὅπτῳ ἀλεύρω.

Aeschines.

παῖσδεῖς, ὦ γάθ', ἔχων· ἐμὲ δ' ἂ χαρίεσσα Κυνίσκα
ἐβρίσδει· λασῶ δὲ μανεῖς ποκα, θρίξ ἀνὰ μέσσοι.

Tbyonicbus.

τοιοῦτος μὲν αἰὲν τύ, φίλ' Αἰσχίνα, ἄσυχος, ὀξύς, 10
πάντ' ἐθέλων κατὰ καιρόν· ὅμως δ' εἶπον, τί τὸ καιρόν;

Aeschines.

ὠργεῖος, κῆγών, καὶ ὁ Θεσσαλὸς ἵπποδιώκτας
Ἄπης, καὶ Κλεύνικος ἐπίνομος ὁ στρατιώτας
ἐν χώρῳ παρ' ἐμῖν. δύο μὲν κατέκοψα νεοσσώς,
θηλάζοντά τε χοῖρον ἀνῶξα δὲ Βύβλινον αὐτοῖς 15
εὐώδη, τετόρων ἐτέων σχεδόν, ὥς ἀπὸ λανῶ.
βολβὸς κτεῖς κοχλίας ἐξηρέθη· ἧς πότος ἀδύς.
ἦδη δὲ προϊόντος, ἔδοξ' ἐπιχεῖσθαι ἄκρατον
ὠτινος ἥθελ' ἕκαστος· ἔδει μόνον ὠτινος εἰπεῖν.
ἄμμες μὲν φωνεῖντες ἐπίνομες, ὥς ἐδέδοκτο· 20
ἀ δ' οὐδέν, παρεόντος ἐμεῦ· τίν' ἔχειν με δοκεῖς νοῦν;
“οὐ φθεγξῇ; λύκον εἶδες,” ἐπαιξέ τις. ὥς σοφός, εἶπεν
κῆφᾶπτι· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχρον ἄψας.
ἐντὶ Λύκος, Λύκος ἐντί, Λάβα τῷ γείτονος υἱός,
εὐμάκης, ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν. 25
τούτῳ τὸν κλύμενον κατετάκετο τῆνον ἔρωτα.
χ' ἀμῖν τοῦτο δι' ὥτὸς ἔγεντό ποχ' ἄσυχον οὕτως·
οὐ μὰν ἐξήταξα, μάταν εἰς ἄνδρα γενειῶν.
ἦδη δ' ὦν πόσιος τοῖ τέτταρες ἐν βάθει ἦμες,
χῶ Λαρισσαῖος τὸν ἐμὸν Λύκον ᾔδεν ἀπ' ἀρχᾶς, 30
Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἃ δὲ Κυνίσκα
ἐκλαεν ἐξαπῖνας θαλερώτερον ἢ παρὰ ματρὶ
παρθένος ἐξαέτις κόλπῳ ἐπιθυμήσασα.
τᾶμος ἐγών, τὸν ἴσας τύ, Θυνώνιχε, πύξ ἐπὶ κόρρας
ἤλασα, κάλλαν αὖθις· ἀνειρύσασα δὲ πέπλως, 35
ἔξω ἀπῆχετο θᾶσσον. “ἐμὸν κακόν, οὐ τοι ἀρέσκω;
“ ἄλλος τοι γλυκίων ὑποκόλπιος· ἄλλον λούσα.

“θάλπε φίλον· τήνῳ τὰ σὰ δάκρυα μᾶλα ῥέοντι.”
 μάστακα δ’ οἷα τέκνοισιν ὑπωροφίοισι χελιδὼν
 ἄψορρον ταχυνὰ πέτεται, βίον ἄλλον, ἀγείρειν· 40
 ὠκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα
 ἰθὺ δι’ ἀμφιθύρω καὶ δικλίδος, ᾗ πόδες ἄγον·
 αἶνος θῆν λέγεται· τις· ἔβα καὶ ταῦρος ἀν’ ὕλαν.
 εἵκατι ταῖδ’, ὀκτὼ ταῖδ’, ἐννέα ταῖδε, δέκ’ ἄλλαι,
 σάμερον ἐνδεκάτα, ποτίθες δύο, καὶ δύο μῶνες, 45
 ἐξ ὧ ἀπ’ ἀλλάλων, οὐδὲ Θρακιστὶ κέκαρμαι.

* * * * *

ἄμμες δ’ οὔτε λόγῳ τινὸς ἄξιοι, οὔτ’ ἀριθματοί,
 δύστανοι Μεγαρήες, ἀτιμοτάτῃ ἐνὶ μοίρῃ.
 κ’ εἰ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον ἔρποι· 50
 νῦν δέ ποθεν; μῦς, φαντί, Θυνώνιχε, γεύμεθα πίσσας.
 χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,
 οὐκ οἶδα· πλὰν Σίμος, ὁ τᾶς Ἐπιχάλκῳ ἔρασθεις,
 ἐκπλεύσας, ὑγιῆς ἐπανήλθ’, ἐμὸς ἀλικιώτας.
 πλευσούμαι κήγῶν διαπόντιος, οὔτε κᾶκιστος, 55
 οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὥς στρατιώτας.

Thyonicus.

ὦφеле μὰν χωρεῖν κατὰ νοῦν τεὸν ὧν ἐπιθυμεῖς,
 Αἰσχίνα. εἰ δ’ οὕτως ἄρα σοὶ δοκεῖ, ὥστ’ ἀποδαμεῖν,
 μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος,

[*Aeschines.*

τᾶλλα δ’ ἀνὴρ ποῖός τις;

60

Thyonicus.

ἐλευθέρῳ ὅστις ἄριστος,]

εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἁδύς·
 εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ’ ἔτι μᾶλλον·
 πολλοῖς πολλὰ διδούς· αἰτεύμενος, οὐκ ἀνανεύων,

οἷα χρὴ βασιλῆϊ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί,
 Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει 65
 λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροις δὲ βεβακὼς
 τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,
 ᾧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα
 πάντες γηραλέοι, καὶ ἐπισχερὸν ἐς γένυν ἔρπει.
 λευκαίνων ὁ χρόνος. ποεῖν τι δεῖ, ἅς γόνυ χλωρόν. 70

Ι Δ Υ Λ Λ XV.

*Gorgo and Praxinoe at the Festival
of Adonis.*

Gorgo.

Ἐνδοῖ Πραξινοά ;

Praxinoe.

Γοργοῖ φίλα, ὥς χρόνῳ· ἐνδοῖ.
θαῦμ', ὅτι καὶ νῦν ἦνθες· ὄρη δίφρον, Εὐνόα, αὐτᾶ·
ἐμβαλε καὶ ποτίκρανον.

Gorgo.

ἔχει κάλλιστα.

Praxinoe.

καθίζευ.

Gorgo.

ὦ τὰς ἀλεμάτω ψυχᾶς· μόλις ὑμῖν ἐσώθην,
Πραξινοά, πολλῶ μὲν ὄχλω, πολλῶν δὲ τεθρίππων· 5
παντᾶ κρηπῖδες, παντᾶ χλαμυδηφόροι ἄνδρες·
ἂ δ' ὁδὸς ἄτρυτος· τὸ δ' ἐκαστέρῳ ὦ μέλ' ἀποικεῖς.

Praxinoe.

ταῦθ' ὁ πάραρος τήνος ἐπ' ἔσχατα γᾶς ἔλαβ' ἐνθὼν
ιλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὤμες
ἀλλάλαις, ποτ' ἔριω, φθονερὸν κακόν, αἶεν ὅμοιος. 10

Gorgo.

μὴ λέγε τὸν τεὸν ἄνδρα, φίλα, Δίνωνα τοιαῦτα,
τῷ μικρῷ παρεόντος. ὄρη, γύναι, ὥς ποθορῇ τυ.
θάρσει, Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφῦν.
αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνια. καλὸς ἀπφῦς.

Praxinoe.

ἀπφῦς μὲν τήνος πρῶαν, (λέγομες δὲ πρῶαν θήν 15
πάντα) νίτρον καὶ φῦκος ἀπὸ σκανῶς ἀγοράσδων,
κῆνθε φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπαχυν.

Gorgo.

χῶμος ταῦτά γ' ἔχει, φθόρος ἀργυρίῳ, Διοκλείδας·
ἐπταδράχμωσ κυνάδας, γραιῶν ἀποτίλματα πηρᾶν,
πέντε πόκωσ ἔλαβ' ἐχθές, ἅπαν ῥύπον, ἔργον ἐπ' ἔργῳ.
ἀλλ' ἴθι, τῷμπέχονον καὶ τὰν περονατρίδα λαξεῦ. 21
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ,
θασόμεναι τὸν Ἄδωνιν· ἀκούω χρέμα καλόν τι
κοσμήν τὰν βασίλισσαν.

Praxinoe.

ἐν ὀλβίῳ ὀλβια πάντα.

Gorgo.

ὦν ἴδες ὦν εἵπαις κεν ἰδοῖσα τὴ τῷ μὴ ἰδόντι· 25
ἔρπειν ὦρα κ' εἴη.

Praxinoe.

ἀεργοῖς αἰὲν ἑορτά.

Εὐνόα, αἶρε τὸ νᾶμα, καὶ ἐς μέσον, αἰνόθρυπτε,
θες πάλιν. αἱ γαλέαι μαλακῶς χρήσδοντι καθεύδειν
κινεῦ δῆ, φέρε θάσσον ὕδωρ. ὕδατος πρότερον δεῖ
ἂ δὲ σμάμα φέρει. δὸς ὅμως. μὴ πουλὺ δ' ἄπληστε. 30
ἔγχει ὕδωρ· δύστανε, τί μευ τὸ χιτῶνιον ἄρδεις;
παύε'· ὅποια θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.
ἂ κλᾶξ τᾶς μεγάλας πᾶ λάρνακος; ὦδε φέρ' αἰσίων.

Gorgo.

Πραξινόα, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα
τοῦτο πρέπει. λέγε μοι, πόσσω κατέβα τοι ἀφ' ἱστῶ; 35

Praxinos.

μὴ μνάσης, Γοργοῦ· πλεον ἄργυρίῳ καθαρῶ μῶν
ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

Gorgo.

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

Praxinos.

ναί, καλὸν εἶπας.

τῶμπέχονον φέρε μοι, καὶ τὰν θολίαν κατὰ κόσμον
ἀμφίθες. οὐκ ἄξῳ τυ, τέκνον· μορμῶ, δάκνει ἵππος. 40
δάκρυ' ὅσσ' ἐθέλεις· χολὼν δ' οὐ δεῖ τυ γενέσθαι.
ἔρπωνες. Φρυγία, τὸν μικρὸν παῖσδε λαβοῖσα·
τὰν κύν' ἔσω κάλεσον· τὰν αὐλείαν ἀπόκλαζον.—
ὦ θεοί, ὅστος ὄχλος· πῶς καὶ πόκα τοῦτο περᾶσαι
χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι. 45
πολλά τοι, ὦ Πτολεμαῖε, πεποίηται καλὰ ἔργα,
ἐξ ὧ ἐν ἀθανάτοις ὁ τεκών. οὐδεὶς κακοεργὸς
δαλεῖται τὸν ἰόντα, παρέρπων Αἰγυπτιστί·
οἶα πρὶν ἐξ ἀπάτας κεκροταμένοι ἄνδρες ἔπαισδον,
ἀλλήλοισ ὁμαλοί, κακὰ παίγνια, πάντες ἐρειοί. 50
ἀδίστα Γοργοῦ, τί γενώμεθα; τοὶ πτολεμισταὶ
ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μὴ με πατήσης.
ὀρθὸς ἀνέστα ὁ πύρρος· ἴδ' ὥς ἄγριος· κυνοθαρσῆς
Εὐνόα, οὐ φευξή; διαχρησεῖται τὸν ἄγοντα.
ὠνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδον. 55

Gorgo.

θάρσει, Πραξινόα· καὶ δὴ γεγενήμεθ' ὅπισθεν·
τοὶ δ' ἔβαν ἐς χώραν.

Praxinoe.

καὐτὰ συναγείρομαι ἤδη.

ἵππον καὶ τὸν ψυχρὸν ὄφιν ταμάλιστα δεδοίκω
ἐκ παιδός. σπεύδωμες· ὅσος ὄχλος ἄμμιν ἐπιρρεῖ.

Gorgo. (addressing an old woman in the crowd.)

ἐξ αὐλᾶς, ὦ μᾶτερ;

60

Old W.

ἐγών, ὦ τέκνα.

Gorgo.

παρευθεῖν

εὐμαρές;

Old W.

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,
καλλίστα παίδων. πείρα θῆν πάντα τελεῖται.

Gorgo.

χρησμός ἃ πρεσβύτες ἀπώχετο θεσπίζασα.

Praxinoe.

πάντα γυναῖκες ἴσαντι, καὶ ὡς Ζεὺς ἀγάγεθ' Ἦραν.

Gorgo.

θᾶσαι, Πραξινόα, περὶ τὰς θύρας ὅσος ὄμιλος. 65

Praxinoe.

θεσπέσιος, Γοργοῦ. δὸς τὰν χέρα μοι· λαβὲ καὶ τύ,

Εὐνόα, Εὐτυχίδος· πότεχ' αὐτᾶ, μὴ τὸ πλανηθῆς.

πᾶσαι ἄμ' εἰσένθωμες· ἀπρίξ ἔχεν, Εὐνόα, ἁμῶν.

ὦ μοι δειλαία, δίχα μεν τὸ θερίστριον ἦδη

ἔσχισται, Γοργοῦ. ποττῶ Διός, αἶτι γένοιο 70

εὐδαίμων, ὦ ἄνθρωπε, φυλάσσεο τῶμπέχονόν μεν.

1st Spectator.

οὐκ ἐπ' ἐμὴν μὲν· ὅμως δὲ φυλάξομαι.

Praxinoe.

ἄθρόος ὄχλος·

ὠθεῦνθ' ὥσπερ ὕες.

1st Spectator.

θάρσει, γύναι· ἐν καλῷ εἰμές.

Praxinoe.

κεῖς ὦρας, κῆπειτα, φίλ' ἀνδρῶν, ἐν καλῷ εἷης,
ἄμμε περιστέλλων. χρηστῷ κῶκτίρμονος ἀνδρός. 75
φλίβεται Εὐνόα ἄμμιν' ἄγ', ὦ δειλὰ τύ, βιάζευ.
κάλλιστ'· ἐνδοῖ πάσαι, ὁ τὰν νυδὸν εἶπ' ἀποκλάζας.

Gorgo.

Πραξινώα, πόταγ' ὦδε· τὰ ποικίλα πρῶτον ἄθρησον,
λεπτὰ καὶ ὥς χαρίεντα· θεῶν περονάματα φασεῖς.

Praxinoe.

πότνι' Ἀθαναία· ποῖαί σφ' ἐπόνασαν ἔριθοι, 80
ποῖοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν;
ὥς ἔτυμ' ἐστάκαντι, καὶ ὥς ἔτυμ' ἐνδιευνυτι.
ἐμψυχ', οὐκ ἐνυφαντά. σοφόν τι χρῆμ' ὠνθρωπος.
αὐτὸς δ' ὥς θαητὸς ἐπ' ἀργυρέῳ κατάκειται
κλισμῷ, πρῶτον ἱουλον ἀπὸ κροτάφων καταβάλλων, 85
ὁ τριφύλητος Ἀδωνις, ὃ κῆν Ἀχέροντι φιλεῖται.

2nd Spectator.

παύσασθ', ὦ δύσταναι, ἀνάνυτα κωτίλλοισαι
τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

Gorgo.

μᾶ, πόθεν ὠνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;
πασάμενος ἐπίτασσε· Συρακοσίαις ἐπιτάσσεις; 90
ὥς εἰδῆς καὶ τοῦτο, Κορίνθιαι εἰμές ἄνωθεν,
ὥς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·
Δωρίσδεν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσι.

Praxinoe.

μὴ φυγή, Μελιτώδες, δς ἀμῶν καρτερὸς εἷη,
πλὰν ἐνός· οὐκ ἀλέγω, μὴ μοι κενεὰν ἀπομάξης. 95

Gorgo.

σίγα, Πραξινοά· μέλλει τὸν Ἄδωνιν ἀεῖδεν
ἀ τὰς Ἀργείας θυγάτηρ πολυῦδρις αἰδός,
ἅτις καὶ Σπέρχιν τὸν ἰάλεμον ἀρίστευσε·
φθεγξέϊται τι, σάφ' οὔδα, καλόν· διαθρύπτεται ἤδη.

Song.

δέσποιν', ἃ Γολγῶς τε καὶ Ἰδάλιον ἐφίλασας, 100
αἰπεινάν τ' Ἑρκα, χρυσῶ παῖσδοισ' Ἀφροδίτα,
οἷόν τοι τὸν Ἄδωνιν ἀπ' ἀενάω Ἀχέροντος
μῆνι δυνδεκάτῃ μαλακαίποδες ἄγαγον ὦραι.
βάρδισται μακάρων ὦραι φίλαι, ἀλλὰ ποθειναὶ
ἔρχονται, πάντεσσι βροτοῖς αἰεὶ τι φέροισαι. 105
Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατῆς,
ἀνθρώπων ὥς μῦθος, ἐποίησας Βερενίκαν,
ἀμβροσίαν ἐς στήθεος ἀποστάξασα γυναικός·
τὴν δὲ χαριζομένα, πολυνῶνμε καὶ πολύναιε,
ἃ Βερενικεΐα θυγάτηρ, Ἑλένη εἰκνύα, 110
Ἀρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.
πὰρ μὲν οἱ ὦρια κεῖται, ὅσα δρυὸς ἄκρα φέροντι,
πὰρ δ' ἀπαλοὶ κᾶποι, πεφυλαγμένοι ἐν ταλαρίσκοις
ἀργυρέοις, Συρίῳ δὲ μύρῳ χρύσει' ἀλάβαστρα·
εἶδατά θ' ὅσσα γυναῖκες ἐπὶ πλαθάνῃ πονέονται, 115
ἄνθεα μίσγοισαι λευκῇ παντοῖα μαλεῦρῃ.
ὅσσα τ' ἀπὸ γλυκερῷ μέλιτος, τά τ' ἐν ὑγρῷ ἐλαίῳ,
πάντ' αὐτῇ πετεηνὰ καὶ ἔρπετὰ τᾷδε πάρεστι.
χλωραὶ δὲ σκιάδες, μαλακῇ βρίθουσιν ἀνήθῃ,
δέδμανθ'· οἱ δὲ τε κῶροι ὑπερποτόωνται Ἐρωτες, 120
οἷοι ἀηδονιδῆες ἀεξομενῶν ἐπὶ δένδρων
πτωῶνται, πτερύγων πειρώμενοι, ὅζον ἀπ' ὅζω.
ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῷ ἐλέφαντος

αἰετώ, οἰνοχόον Κρονίδα Διὶ παῖδα φέροντες,
 πορφύρεσι δὲ τάπητες ἄνω, ("μαλακώτεροι ὕπνω" 125
 ἃ Μίλατος ἐρεῖ, χῶ τὰν Σαμίαν καταβόσκων).
 ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἄλλα·
 τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ῥοδόπαχυς Ἀδωνις,
 ὀκτωκαιδεκέτης ἢ ἐννεακαίδεχ' ὁ γαμβρός.
 οὐ κεντεῖ τὸ φίλαμ'· ἔτι οἱ περὶ χεῖλεα πυρρά. 130
 νῦν μὲν Κύπρις ἔχοισα τὸν αὐτὰς χαιρέτω ἄνδρα.
 ἁῶθεν δ' ἅμμες νιν ἅμα δρόσῳ ἄθροαι ἕξω
 οἰσεῦμες ποτὶ κύματ' ἐπ' αἰὼνι πτύοντα·
 λύσασαι δὲ κόμαν, καὶ ἐπὶ σφυρὰ κόλπον ἀνείσαι,
 στήθεσι φαινομένοις, λιγυρὰς ἀρξώμεθ' αἰοιδᾶς. 135
 ἔρπεις, ὦ φίλ' Ἀδωνι, καὶ ἐνθάδε κεῖς Ἀχέροντα
 ἀμιθέων, ὥς φαντί, μονώτατος· οὔτ' Ἀγαμέμνων
 τοῦτ' ἔπαθ', οὔτ' Αἴας ὁ μέγας βαρυμάνιος ἦρως,
 οὔθ' Ἑκτωρ Ἑκάβας ὁ γεραίτατος εἵκατι παίδων,
 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθών, 140
 οὔθ' οἱ ἔτι πρότεροι Λαπίθαι, καὶ Λευκαλίωνες,
 οὐ Πελοπηϊαδᾶν τε καὶ Ἀργεὺς ἄκρα Πελασγοί.
 ἴλαθι νῦν, φίλ' Ἀδωνι, καὶ ἐς νέωτ' εὐθυμήσαιοι.
 καὶ νῦν ἦνθες, Ἀδωνι, καί, ὅκκ' ἀφίκη, φίλος ἤξεῖς.

Gorgo.

Πραξινοῖα, τὸ χρῆμα σοφώτερον. ἃ θήλεια 145
 ὀλβία, ὅσσα ἴσασι, πανολβία, ὥς γλυκὺ φωνεῖ.
 ὦρα ὅμως κ' εἰς οἶκον· ἀνάριστος Διοκλεΐδας.
 χῶνῃρ ὄξος ἅπαν· πεινᾶντι δὲ μηδὲ ποτένθης.
 χαῖρε, Ἀδων ἀγαπατέ, καὶ ἐς χαίροντας ἀφίκευ.

IDYLL XVI.

The Praise of Hiero.

Αἰεὶ τοῦτο Διὸς κώραις μέλει, αἰὲν ἀοιδοῖς,
 ὕμνεῖν ἀθανάτους, ὕμνεῖν ἀγαθῶν κλέα ἀνδρῶν.
 Μῶσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ αἰδοῦντι·
 ἄμμες δὲ βροτοὶ οἶδε. βροτοὺς βροτοὶ αἰῶδες.
 τίς γὰρ τῶν ὀπόσοι γλαυκὰν ναλοῦσιν ὑπ' ἁῶ, 5
 ἀμετέρας Χάριτας πετάσας ὑποδέξεται οἶκῳ
 ἀσπασίως, οὐδ' αὖθις ἀδωρήτους ἀποπεμφεῖ;
 αἱ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,
 πολλὰ με τωθάσδοισαι, ὅτ' ἀλιθίαν ὁδὸν ἤνθον·
 ὀκηναὶ δὲ πάλιν κενεῶς ἐπὶ πυθμένι χηλῶ 10
 ψυχροῖς ἐν γονάτεσσι κάρη μίμνουσι βαλοῖσαι,
 ἔνθ' αἰεὶ σφίσιν ἔδρα, ἐπὰν ἀπρακτοὶ ἴκωνται.
 τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλασεῖ;
 οὐκ οἶδ'. οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν, ὥς πάρος, ἐσθλοῖς
 αἰνεῖσθαι σπεύδοντι· νενίκηνται δ' ὑπὸ κερδέων. 15
 πᾶς δ', ὑπὸ κόλπῳ χεῖρας ἔχων, πόθεν οἴσεται ἀθρεῖ
 ἄργυρος· οὐδέ κεν ἰὼν ἀποτρίψας τινὶ δοίῃ,
 ἀλλ' εὐθὺς μυθεῖται· “ἀπωτέρω, ἢ γόνυ, κνήμα·
 “αὐτῷ μοι τι γένοιτο· θεοὶ τιμῶσιν ἀοιδούς·
 “τίς δέ κεν ἄλλου ἀκούσαι; ἄλλος πάντεσσιν “Ὀμηρος· 20
 “οὗτος ἀοιδῶν λῶστος, ὃς ἐξ ἐμεῦ οἴσεται οὐδέν.”

δαιμόνιοι, τί δὲ κέρδος ὁ μυρίος ἔνδοθι χρυσὸς
 κείμενος; οὐχ ἄδε πλούτου φρονέουσιν ὄνασις·
 ἀλλὰ τὸ μὲν ψυχῇ, τὸ δὲ καὶ τινι δοῦναι ἀοιδῶν
 πολλοὺς δ' εὖ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων 25
 ἀνθρώπων· αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν·
 μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ
 μειλίζαντ' ἀποπέμψαι, ἐπὰν ἐθέλωντι νέεσθαι·
 Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας·
 ὄφρα καὶ εἰν αἶδαο κεκρυμμένος ἐσθλὸς ἀκούσης, 30
 μηδ' ἀκλεῆς μύρηαι ἐπὶ ψυχρῷ Ἀχέροντος,
 ὥσει τις, μακέλας τετυλωμένους ἔνδοθι χεῖρας,
 ἀχῆν ἐκ πατέρων πενίαν ἀκτήμονα κλαίων.
 πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἄνακτος Ἀλεύα
 ἄρμαλιᾶν ἔμμηνον ἐμετρήσαντο πενέσται· 35
 πολλοὶ δὲ Σκοπάδαισιw ἐλαννόμενοι ποτὶ σακοὺς
 μόσχοι σὺν κεραῆσιw ἐμυκήσαντο βόεσσι·
 μυρία δ' ἀμπεδίων Κρανώνιον ἐνδιάασκον
 ποιμένες ἐκκριτα μᾶλα φιλοξείνοισι Κρεώνδαις·
 ἀλλ' οὐ σφιν τῶν ἥδος, ἐπεὶ γλυκὺν ἐξεκένωσαν 40
 θυμὸν ἐς εὐρείαν σχεδίαν στυγνοῦ Ἀχέροντος,
 ἄμναστοι δέ, τὰ πολλὰ καὶ ὄλβια τῆνα λιπόντες,
 δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,
 εἰ μὴ δεινὸς ἀοιδὸς ὁ Κήϊος αἰόλα φωνέων
 βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνομαστοὺς 45
 ὀπλοτέροις· τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι,
 οἳ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦνθον ἀγώνων.
 τίς δ' ἂν ἀριστῆας Λυκίων ποτέ, τίς κομόωντας
 Πριαμίδας, ἣ θῆλυν ἀπὸ χροιάς Κύκνον ἔγνω,
 εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδαί; 50
 οὐδ' Ὀδυσσεύς, ἑκατόν τε καὶ εἴκατι μῆνας ἀλαθεῖς

πάντας ἐπ' ἀνθρώπους, αἶδαν τ' εἰς ἔσχατον ἐνθῶν
 ζώος, καὶ σπήλυγγα φυγῶν ὀλοοῖο Κύκλωπος,
 δηναῖον κλέος ἔσχεν· ἐσιγάθη δ' ὁ συφορβὸς
 Εὖμαιος, καὶ βουσι Φιλοίτιος ἀμφ' ἀγελαῖαις 55
 ἔργον ἔχων, αὐτὸς τε περίσπλαγχνος Λαέρτας,
 εἰ μὴ σφᾶς ὤνασαν Ἰάονος ἀνδρὸς αἰοιδά.

ἐκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι·
 χρήματα δὲ ζῶντες ἀμαλδύνουντι θανόντων.
 ἀλλ' ἴσος γὰρ ὁ μόχθος, ἐπ' ἄνι κύματα μετρεῖν, 60
 ὅσος ἄνεμος χέρσονδε μετὰ γλαυκᾶς ἁλὸς ὠθεῖ,
 ἢ ὕδατι νίξειν θολερὰν ἰοιδεῖ πλῖνθον,
 καὶ φιλοκερδείᾳ βεβλαμμένον ἄνδρα παρελθεῖν.
 χαιρέτω ὅστις τοῖος· ἀνήριθμος δέ οἱ εἴη
 ἄργυρος· αἰεὶ δὲ πλεόνων ἔχοι ἡμερος αὐτόν. 65
 αὐτὰρ ἐγὼν τιμάν τε καὶ ἀνθρώπων φιλότητα
 πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοῖμαι.
 δίζημαι δ' ὃ κεν θνατῶν κεχαρισμένος ἔνθω
 σὺν Μοίσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθονται αἰοιδοῖς
 κουράων ἀπάνευθε Διὸς μέγα βουλευόντος. 70
 οὐπω μῆνας ἄγων ἔκαμ' οὐρανός, οὐδ' ἐνιαυτούς·
 πολλοὶ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι·
 ἔσσεται οὗτος ἀνὴρ, δς ἐμεῦ κεχρήσεται αἰοιδοῦ,
 ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας, ἢ βαρὺς Αἴας
 ἐν πεδίῳ Σιμόεντος, ὅθι Φρυγὸς ἥρλου Ἴλου. 75
 ἤδη νῦν Φοίνικες, ὕπ' ἀελίῳ δύνοντι
 οἰκεῦντες Λιβύας ἄκρον σφυρόν, ἐρρίγαντι·
 ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα,
 ἀχθόμενοι σακέεσσι βραχίονας ἱτύνουσιν
 ἐν δ' αὐτοῖς Ἰέρων, προτέροις ἴσος ἡρώεσσι, 80
 ζώννυται, ἵππειαι δὲ κόρην σκεπάουσιν ἔθειραι.

αἰ γάρ, Ζεῦ κύδιστε πάτερ, καὶ πότνι' Ἀθάνα,
 κώρα θ', ἃ σὺν ματρὶ πολυκλάρων Ἐφυραίων
 εἴληχας μέγα ἄστν, παρ' ὕδασι Λυσιμελείας,
 ἐχθροὺς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα 85
 Σαρδόνιον κατὰ κύμα, φίλων μόρον ἀγγελέοντας
 τέκνοις ἢδ' ἀλόχοισιν, ἀριθματοὺς ἀπὸ πολλῶν
 ἄσπεα δὲ προτέροισι πάλιν ναίλοιο πολίταις,
 δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατ' ἄκρας
 ἀγροὺς δ' ἐργάζοντο τεθαλότας· αἶ τ' ἀνάριθμοι 90
 μῆλων χιλιάδες βοτάναις διαπιανθεῖσαι
 ἀμπεδίου βλήχοντο, βόες δ' ἀγελαδὸν ἐς αὖλιν
 ἐρχόμεναι σκνιπαῖον ἐπισπεύδοιεν ὁδίταν
 νειοὶ δ' ἐκπονέοιτο ποτὶ σπόρον, ἀνίκα τέττιξ,
 ποιμένας ἐνδίοις πεφυλαγμένους, ἐνδοθι δένδρων 95
 ἀχεῖ ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς ὄπλ' ἀράχναι
 λεπτὰ διαστήσαιτο, βοᾶς δ' ἔτι μῆδ' ὄνομ' εἴη.
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέοιεν αἰοῖδοι
 καὶ πόντου Σκυθικοῖο πέραν, καὶ ὄπη πλατὺ τεῖχος
 ἀσφάλτῳ δῆσασα Σεμίραμις ἐμβασίλευεν. 100
 εἰς μὲν ἐγών, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελᾶν Ἀρέθοισαν
 ὑμνεῖν σὺν λαοῖσι, καὶ αἰχμητᾶν Ἰέρωνα.
 ὦ Ἐτεόκλειοι θύγατρες θεαί, αἱ Μινυεῖον
 Ὀρχομενὸν φιλέοισαι, ἀπεχθόμενόν ποκα Θήβαις, 105
 ἄκλητος μὲν ἐγωγε μένοίμῃ κεν· ἐς δὲ καλεύντων
 θαρσήςας Μοίσαισι σὺν ἀμετέραισιν ἰκοίμαν,
 καλλείψω δ' οὐδ' ὕμμε· τί γὰρ Χαρίτων ἀγαπατὸν
 ἀνθρώποις ἀπάνευθεν; αἰεὶ Χαρίτεσσιν ἄμ' εἴην.

I D Y L L XVII.

The Praise of Ptolemy.

Ἐκ Διὸς ἀρχώμεσθα, καὶ ἐς Δία λήγετε Μοῦσαι,
 ἀθανάτων τὸν ἄριστον ἐπὴν ἄδωμεν αἰοιδαῖς·
 ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω,
 καὶ πύματος, καὶ μέσσος· ὁ γὰρ προφερέστατος ἀνδρῶν.
 ἥρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο, 5
 ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν αἰοιδῶν·
 αὐτὰρ ἐγὼ Πτολεμαῖον, ἐπιστάμενος καλὰ εἰπεῖν,
 ὑμνήσαιμ'. ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.
 *Ἴδαν ἐς πολὺδενδρον ἀνὴρ ὑλατόμος ἐλθών,
 παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου. 10
 τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,
 οἷσι θεοὶ τὸν ἄριστον ἐτίμασαν βασιλῆων.

ἐκ πατέρων οἷος μὲν ἔην τελέσαι μέγα ἔργον
 Λαγιάδας Πτολεμαῖος, ὅκα φρεσὶν ἐγκατάθοιτο
 βουλάν, ἃν οὐκ ἄλλος ἀνὴρ οἷός τε νοῆσαι. 15
 τήνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν
 ἀθανάτοις, καὶ οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ
 δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδὼς
 ἐδριάει, Πέρσαισι βαρὺς θεὸς αἰολομίτραις.
 ἀντία δ' Ἡρακλῆος ἔδρα σφιν ταυροφόνουιο 20
 ἵδρυνται, στερεοῖο τετυγμένα ἐξ ἀδάμαντος·

ἔνθα σὺν ἄλλοισιν θαλάσας ἔχει οὐρανίδαισι,
 χαίρων νίωνῶν περιώσιον νίωνοῖσιν,
 ὅττι σφέων Κρονίδας μελέων ἐξείλετο γῆρας·
 ἀθάνατοι δὲ καλεῦνται ἐοὶ νέποδες γεγαῶτες. 25
 ἀμφοῖν γὰρ πρόγονός σφιν ὁ καρτερός Ἡρακλίδας,
 ἀμφότεροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.
 τῷ καὶ ἐπεὶ δαίτηθεν ἴοι κεκορημένος ἦδη
 νέκταρος εὐδόμοιο φίλας ἐς δῶμ' ἀλόχοιο,
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτραν, 30
 τῷ δὲ σιδάρειον σκύταλον, κεχαραγμένον ἔξοις·
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἥβας
 ὄπλα, καὶ αὐτὸν ἄγοντι γενειήταν Διὸς υἷον.
 οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα
 ἔπρεπε θηλυτέrais, ὄφελος μέγα γειναμένοισι. 35
 τῇ μὲν Κύπρον ἔχοισα, Διώνας πότνια κῶρα,
 κόλπον ἐς εὐώδη ῥαδιῶς ἐσεμάξατο χεῖρας.
 τῷ οὐπω τινα φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναικα,
 ὅσσον περ Πτολεμαῖος ἔην ἐφίλασεν ἄκοιτιν.
 ἦ μὰν ἀντεφιλεῖτο πολὺ πλεόν· ᾧδὲ κε παισὶ 40
 θαρσύνει σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,
 ὅπποτε κεν φιλέων βαλὴν λέχος ἐς φιλεούσης.
 ἀστόργου δὲ γυναικὸς ἐπ' ἄλλοτρίῳ νόος αἰέν,
 ῥητῖδαι δὲ γοναί, τέκνα δ' οὐποτ' ἐοικότα πατρί.
 κάλλει ἀριστεύοισα θεῶν πότν' Ἀφροδίτα, 45
 σοὶ τήνα μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα
 εὐειδῆς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν·
 ἀλλὰ μιν ἀρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν
 κυάνεαν καὶ στυγνὸν αἰὲ πορθμῆα καμόντων,
 ἐς ναὸν κατέθηκας, ἕως δ' ἀπεδάσσαις τιμᾶς. 50
 πᾶσιν δ' ἥπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας

προσπνείει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.

Ἄργεῖα κυάνοφρυ, σὺ λαοφόνον Διομήδεα
μισογομένα Τυδῆϊ τέκες, Καλυδώνιον ἄνδρα·
ἀλλὰ Θέτις βαθύκολπος ἀκοντιστῶν Ἀχιλλῆα
Αἰακίδα Πηληϊ· σὲ δ', αἰχμητὰ Πτολεμαίε,
αἰχμητῇ Πτολεμαίῳ ἀρίσταλος Βερενίκα.

55

καί σε Κόως ἀτίταλλε, βρέφος νεογιλὸν ἔοντα
δεξαμένα παρὰ ματρός, ὅτε πρώταν ἴδες ἁῶ.

ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον

60

Ἀντιγόνας θυγάτηρ βεβαρμημένα ὠδίνεσσιν.

ἃ δέ οἱ εὐμενέουσα παρίστατο, καδ' δ' ἄρα πάντων
νωδυνίαν κατέχευε μελῶν· ὃ δὲ πατρὶ ἑοικὼς
παῖς ἀγαπατὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,
φᾶ δέ, καθαπτομένα βρέφους χεῖρεσσι φίλαισιν·

65

ὄλβιε κῶρε γένοιο, τίοις δέ με τόσσον, ὅσον περ

Δῆλον ἐτίμασεν κυανάμπυκα Φοῖβος Ἀπόλλων·

ἐν δὲ μιᾷ τιμῇ Τρίοπος καταθεῖο κολώναν,

ἴσον Δωριέεσσι νέμων γέρας ἐγγὺς ἐοῦσιν,

ὅσσον καὶ Ῥήναιαν ἀναξ' ἐφίλασεν Ἀπόλλων.

70

ὥς ἄρα νῆσος ἔειπεν· ὃ δ' ὑψόθεν ἔκλαγε φωνᾷ

ἔς τρις ὑπαὶ νεφέων Διὸς αἰσιος αἰετὸς ὄρνις·

Ζηνὸς που τόδε σῆμα. Διὲ Κρονίῳνι γέλουτι

αἰδοῖοι βασιλῆες· ὃ δ' ἔξοχος, ὃν κε φιλάσῃ

γεινόμενον ταπρῶτα· πολλὺς δέ οἱ ὄλβος ὀπηδεῖ.

75

πολλὰς μὲν κρατεῖ γαίας, πολλὰς δὲ θαλάσσας.

μυρίαί ἄπειροί τε, καὶ ἔθνεα μυρία φωτῶν

λήϊον ἀλδήσκουσιν ὀφελλόμενον Διὸς ὄμβρῳ·

ἀλλ' οὔτις τόσα φύει, ὅσα χθαμαλὰ Αἴγυπτος,

Νεῖλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει.

80

οὐδέ τις ἄστυα τόσσα βροτῶν ἔχει ἔργα δαέντων

τρεῖς μὲν οἱ πολίων ἑκατοντάδες ἐνδεδμηται,
 τρεῖς δ' ἄρα χιλιάδες τρισαῖς ἐπὶ μυριάδεσσι,
 δοιαί δὲ τριάδες, μετὰ δέ σφισιν ἐννεάδες τρεῖς.
 τῶν πάντων Πτολεμαῖος ἀγάνωρ ἐμβασιλεύει. 85
 καὶ μὴν Φοινίκας ἀποτέμνεται, Ἄρραβίας τε,
 καὶ Συρίας, Λιβύας τε, κελαιῶν τ' Αἰθιοπῶν·
 Παμφύλοισί τε πᾶσι καὶ αἰχμηταῖς Κιλίκεσσι
 σαμαίνει, Λυκίοις τε, φιλοπολέμοισί τε Καρσί,
 καὶ νάσοις Κυκλάδεσσιν· ἐπεὶ οἱ νᾶες ἄρισται 90
 πόντου ἐπιπλώοντι· θάλασσα δὲ πᾶσα καὶ αἶα
 καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαίῳ.
 πολλοὶ δ' ἵππηες, πολλοὶ δὲ οἱ ἀσπιδιώται
 χαλκῷ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.
 ὄλβῳ μὲν πάντα καταβεβρίθει βασιλῆας· 95
 τόσσον ἐπ' ἅμαρ ἕκαστον ἐς ἀφνὸν ἔρχεται οἶκον
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἑκηλοί.
 οὐ γάρ τις δηῶν πολυκίττα Νεῖλον ἐπεμβὰς
 πεζὸς ἐν ἀλλοτρίαισι βοᾶν ἐστάσατο κόμαις·
 οὐδέ τις αἰγιαλόνδε θαῶς ἐξάλατο ναὸς 100
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίῃσιν.
 τοῖος ἄνῃρ πλατέεσσιν ἐνὶ δρυταὶ πεδίοισι
 ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλει·
 ᾧ ἐπίπαγχυ μέλει πατρώϊα πάντα φυλάσσειν,
 οἷ' ἀγαθῷ βασιλῆϊ, τὰ δὲ κτεατίζεται αὐτός. 105
 οὐ μὰν ἀχρεῖός γε δόμῳ ἐνὶ πίοι χρυσὸς
 μυρμάκων ἄτε πλοῦτος αἰεὶ κέχνται μογεόντων·
 ἀλλὰ πολλὸν μὲν ἔχοντι θεῶν ἐρικυδέες οἶκοι,
 αἶν ἀπαρχομένοιο, σὺν ἄλλοισιν γεράεσσι·
 πολλὸν δ' ἰφθίμοισι δεδῶρηται βασιλεῦσι, 110
 πολλὸν δὲ πολλέεσσι, πολλὸν δ' ἀγαθοῖσιν ἑταῖροις.

οὐδὲ Διωνύσου τίς ἀνὴρ ἱεροὺς κατ' ἀγῶνας
 ἵκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ἀοιδάν,
 ᾧ οὐ δωτίαν ἀντάξιον ὥπασε τέχνας.
 Μουσάων δ' ὑποφῆται αἰίδοντι Πτολεμαῖον 115
 αὐτ' εὐεργεσίας. τί δὲ κάλλιον ἀνδρὶ κεν εἴη
 ὀλβίῳ, ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;
 τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τήνα,
 ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες,
 ἀέρι πᾶ κέκρυπται, ὅθεν πάλιν οὐκ ἐτι νόστος. 120
 μῦνος ὅδε προτέρων τε καὶ ὧν ἔτι θερμὰ κούια
 στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἵχνη,
 ματρὶ φίλα καὶ πατρὶ θυώδεας εἴσατο ναοὺς·
 ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἦδ' ἐλέφαντι
 ἰδρυσεν πάντεσσιν ἐπιχθονίοισιν ἀρωγούς. 125
 πολλὰ δὲ πιαυθέντα βοῶν ὕγε μῆρία καίει
 μασὶ περιπλομένοισιν, ἐρευθομένων ἐπὶ βωμῶν,
 αὐτός τ' ἰφθίμα τ' ἄλσχος· τὰς οὗτις ἀρείων
 νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,
 ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε. 130
 ὦδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,
 οὗς τέκετο κρείοισα Ῥέα βασιλῆας Ὀλύμπου·
 ἐν δὲ λέχος στόρνυσιν λαύειν Ζηνὶ καὶ Ἥρᾳ,
 χεῖρας φοιβήσασα μύροις, ἔτι παρθένος Ἴρις.
 χαῖρε, ἄναξ Πτολεμαῖε· σέθεν δ' ἐγὼ ἴσα καὶ ἄλλων 135
 μνάσσομαι ἀμιθέων· δοκέω δ', ἔπος οὐκ ἀπόβλητον
 φθέγγομαι ἐσσομένοισ' ἀρετὰν γε μὲν ἐκ Διὸς ἕξεις.

Ι Δ Υ Λ Λ XVIII.

Epithalamium of Helen.

Ἐν ποκ' ἄρα Σπάρτῃ ξανθότριχι παρ Μενελάφ
 παρθενικαί θάλλοντα κόμαις ὑάκινθον ἔχουσai
 πρόσθε νεογράφω θαλάμῳ χορὸν ἐστάσαντο,
 δώδεκα ταὶ πρᾶται πόλιος, μέγα χρήμα Λακαινῶν,
 ἀνίκα Τυνδάρειω κατεκλάξατο τὰν ἀγαπατᾶν
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρείος υἱός.
 ἄειδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέοισai
 ποσσὶ περιπλίκτοις, περὶ δ' ἴαχε δῶμ' ὕμεναίφ.

οὕτω δὴ πρῶϊζα κατέδραθες, ᾧ φίλε γαμβρέ;
 ἦ ῥά τις ἐσσι λίαν βαρυγούνατος; ἦ ῥα φίλυννος;
 ἦ ῥα πολὺν τιν' ἔπινες, ὅτ' εἰς εὐνὰν κατεβάλλεν;
 εὔδειν μὲν χρήζοντα καθ' ὥραν αὐτὸν ἐχρήν τυ,
 παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ ματρὶ
 παῖσδειν ἐς βαθὺν ὄρθρον· ἐπεὶ καὶ ἔνας, καὶ ἐς αὔω,
 κῆς ἔτος ἐξ ἔτεος, Μενέλαε, τεὰ νυὸς ἄδε.
 ὀλβιε γάμβρ', ἀγαθός τις ἐπέπταρεν ἐρχομένῳ τοι
 ἐς Σπάρταν, ὅποι ὅλλοι ἀριστέες, ὥς ἀνύσαιο.
 μοῦνος ἐν ἀμιθέοις Κρονίδαυ Δία πευθερὸν ἐξεῖς.
 Ζανός τοι θυγάτηρ ὑπὸ τὰν μίαν ὥχετο χλαῖναν,
 οἷα Ἀχαιῶδων γαῖαν πατεῖ οὐδεμί' ἄλλα.
 ἦ μέγα τοί κε τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.

ἄμμες γὰρ πᾶσαι συνομάλικες, αἷς δρόμος ὡτὸς
 χρισαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,
 τετράκις ἐξήκοντα κόραι, θήλυς νεολαία
 τᾶν οὐδ' ἄν τις ἄμωμος, ἐπεὶ χ' Ἑλένα παρισωθῇ. 25
 πότνι' ἄτ' ἀντέλλοισα καλὸν διέφανε πρόσωπον
 ἄως, ἣ ἄτε λευκὸν ἔαρ χειμῶνος ἀνέντος,
 ὦδε καὶ ἂ χρυσέα Ἑλένα διεφαίνεται ἐν ἀμῶν.
 πιεῖρα μεγάλη ἄτ' ἀνέδραμε κόσμος ἀρούρα
 ἣ κάπῃ κυπάρισσος, ἣ ἄρματι Θεσσαλὸς ἵππος, 30
 ὦδε καὶ ἂ ρόδόχρως Ἑλένα Λακεδαίμονι κόσμος.
 οὔτε τις ἐκ ταλάρῳ πανίσδεταί ἔργα τοιαῦτα,
 οὔτ' ἐνὶ δαιδωλέφ πυκινώτερον ἄτριον ἰσθῶ
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεύοντων,
 οὐ μὰν οὐ κιθάραν τις ἐπίσταται ὦδε κροτῆσαι, 35
 Ἄρτεμιν αἰδοῖσα καὶ εὐρύστερνον Ἀθάναν,
 ὥς Ἑλένα, τᾶς πάντες ἐπ' ὄμμασιν ἡμεροὶ ἐντι.
 ὦ καλά, ὦ χαρίεσσα κόρα, τὺ μὲν οἰκέτις ἦδη
 ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα
 ἐρψοῦμες, στεφάνως δρεψεύμεναι ἄδῃ πνέοντας, 40
 πολλὰ τεοῦς, Ἑλένα, μεμναμένοι, ὥς γαλαθηναὶ
 ἄρνες γειναμένας οἷος μαστὸν ποθέοισαι.
 πρᾶτα τοι στέφανον λωτῷ χαμαὶ αὐξομένοιῳ
 πλέξασαι, σκιερὰν καταθήσομεν ἐς πλατάνιστον
 πρᾶτα δ', ἀργυρέας ἐξ ὀλπίδος ὑγρὸν ἄλειφαρ 45
 λασδόμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον
 γράμματα δ' ἐν φλοιῷ γεγράφεται, ὥς παριῶν τις
 ἀννείμῃ, Δωριστί, “σέβου μ' Ἑλένας φυτὸν εἰμί.”
 χαίροις, ὦ νύμφα, χαίροις, εὐπένθερε γαμβρέ.
 Λατῶ μὲν δολίῃ, Λατῶ κουροτρόφος ἕμμιν 50
 εὐτεκνίαν· Κύπρις δὲ, θεὰ Κύπρις, ἴσου ἔρασθαι

ἀλλάλων· Ζεὺς δέ, Κρονίδας Ζεύς, ἀφθιτον ὄλβον,
 ὥς ἐξ εὐπατριδῶν εἰς εὐπατρίδας πάλιν ἔνθη.
 εὖδ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες
 καὶ πόθον· ἔγρεσθαι δὲ πρὸς ἂν μὴ 'πιλάθῃσθε. . 55
 νεύμεθα κᾶμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος ἀοιδὸς
 ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὔτριχα δειράν.
 Ὑμάν, ὦ Ὑμέναιε, γάμφ' ἐπὶ τῷδε χαρείης.

I D Y L L XIX.

The Honey-Stealer.

Τὸν κλέπταν ποτ' Ἔρωτα κακὰ κέντασε μέλισσα,
 κηρίον ἐκ σίμβλων συλεύμενον· ἄκρα δὲ χειρῶν
 δάκτυλα πάντ' ὑπένυξεν· ὁ δ' ἄλγεε, καὶ χέρ' ἐφύση,
 καὶ τὰν γᾶν ἐπάταξε, καὶ ἄλατο· τᾷ δ' Ἀφροδίτῃ
 δεῖξεν τὰν ὁδύναν, καὶ μέμφετο, ὅττι γε τυτθὸν 5
 θηρίον ἐντὶ μέλισσα, καὶ ἀλίκῃ τραύματα ποιεῖ.
 χὰ μάτηρ γελάσασα, Τὸ δ' οὐκ ἶσον ἐσσι μελίσσαις;
 ὅς τυτθὸς μὲν ἔης, τὰ δὲ τραύματα ἀλίκῃ ποιεῖς.

Ι Δ Υ Λ Λ XXI.

The Fishermen.

‘Α πενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει·
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὔδειν
ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμναι.
κᾶν ὀλίγον νυκτός τις ἐπιψαύσῃσι, τὸν ὕπνον
αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι. . 5

ἰχθύος ἀγρευτῆρες ὁμῶς δύο κεύντο γέροντες,
στρωσάμενοι βρύον αἶον ὑπὸ πλεκταῖς καλύβαισι,
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ’ αὐτοῖν
κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,
τοὶ κάλαμοι, τᾶγκιστρα, τὰ φυκίοντα δέλητα, 10
ὀρμειαί, κύρτοι τε, καὶ ἐκ σχολίωνων λαβύρινθοι,
μήρινθοι, κώπα τε, γέρων τ’ ἐπ’ ἐρείσμασι λέμβος,
νέρθεν τᾶς κεφαλᾶς φορμὸς βραχὺς, εἴματα, πῖλοι·
οὗτος τοῖς ἀλιεύσιν ὁ πᾶς πόρος, οὗτος ὁ πλοῦτος.
οὐδὸς δ’ οὐχὶ θύραν εἶχ’, οὐ κύνα· πάντα περισσὰ 15
πάντ’ ἐδόκει τήνας ἄγρας· πενία σφας ἐτήρει.
οὐδεὶς δ’ ἐν μέσσω γείτων, παντᾶ δὲ παρ’ αὐτὰν
θλιβομένα καλύβαν τρυφερὸν προσέναχε θάλασσα.
οὕτω τὸν μέσατον δρόμον ἄνυν ἄρμα Σελάνας,
τοὺς δ’ ἀλιεῖς ἤγειρε φίλος πόνος· ἐκ βλεφάρων δὲ 20
ὕπνον ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον ᾧδάν.

Asphalion.

ψεύδονται, φίλε, πάντες, ὅσοι τὰς νύκτας ἔφασκον
τῷ θεοῦ μινύθειν, ὅτε τᾶματα μακρὰ φέροι Ζεὺς·
ἤδη μυρὶ ἐσείδον ὀνείρατα, κοῦδέπω ἄως. 24
μὴ λαθόμεν; τί τὸ χρῆμα; χρόνον δ' αἱ νύκτες ἔχοντι.

Mate.

Ἀσφαλίων, μέμφῃ τὸ καλὸν θέρος· οὐ γὰρ ὁ καιρὸς
αὐτομάτως παρέβα τὸν ἐὸν δρόμον· ἀλλὰ τὸν ὕπνον
ἂ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τιν.

Asphalion.

ἄρ' ἔμαθες κρῖνειν ποκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.
οὐ σ' ἐθέλω τῷμῳ φαντάσματος ἡμεν ἄμοιρον 30
ὥς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζειν.
ὅς γὰρ ἂν εἰκάξῃ κατὰ τὸν νόον, οὗτος ἄριστος
ἔστιν ὀνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.
ἄλλως καὶ σχολὴ ἐντί· τί γὰρ ποιεῖν ἂν ἔχοι τις
κείμενος ἐν φύλλοις ποτὶ κύματι, μηδὲ καθεύδων, 35
ἀλλ' ὄνος ἐν ῥάμνῳ, τὸ δὲ λύχνιον ἐν πρυτανείῳ·
φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

Mate.

λέγε μοι ποτε νυκτός
ὄψιν, πάντα τεῶ δὲ λέγων μάνυσον ἑταίρω.

Asphalion.

δειλινὸν ὥς κατέδαρθον ἐν εἰναλίοισι πόνοισιν,
(οὐκ ἦν μὰν πολῦσιτος· ἐπεὶ δειπνεῦντες ἐν ὥρᾳ, 40
εἰ μέμνη, τὰς γαστρὸς ἐφειδόμεθ'·) εἶδον ἑμαυτὸν
ἐν πέτρᾳ μεμαῶτα· καθεσδόμενος δ' ἐδόκευον
ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδωδάν.
καί τις τῶν τραφερῶν ὠρέξατο· (καὶ γὰρ ἐν ὕπνοις
πᾶσα κύων ἄρκτον μαντεύεται· ἰχθύα κήγῳν.) 45

χῶ μὲν τῷγκίστρῳ ποτεφύετο, καὶ ῥέεν αἷμα·
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον.
 τῷ χέρε τεινόμενος περὶ κνώδαλον εὖρον ἀγῶνα,
 πῶς κὲν ἔλω μέγαν ἰχθύν ἀφαιροτέροισι σιδάροις.
 εἴθ' ὑπομιμνάσκων τῷ τρώματος, ἡρέμ' ἔνυξα, 50
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.
 ἦνυσσα δ' ὦν τὸν ἀεθλον· ἀνείλκυσα χρύσειον ἰχθύν,
 παντὰ τοι χρυσῷ πεπυκασμένον· εἶχε δὲ δέϊμα,
 μήτι Ποσειδάωνι πέλοι πεφιλαμένος ἰχθύς,
 ἢ τάχα τᾶς γλαυκᾶς κειμήλιον Ἀμφιτρίτας. 55
 ἡρέμα δ' αὐτὸν ἔλων ἐκ τῷγκίστρῳ ἀπέλυσα,
 μή ποτε τῷ στόματος τὰγκίστρια χρύσῳ ἔχοιεν.
 καὶ τὸν μὲν πειστήρι κατήγον ἐπ' ἡπείροιο,
 ὦμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θεῖναι,
 ἀλλὰ μενεῖν ἐπὶ γᾶς, καὶ τῷ χρυσῷ βασιλεύσειν. 60
 ταῦτά με κἀξήγειρε· τὸ δ', ὦ ξένε, λοιπὸν ἔρειδε
 τὰν γνῶμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπῶμοσα ταρβῶ.

Mate.

καὶ σύ γε μὴ τρέσσης· οὐκ ὦμοσας· οὐδὲ γὰρ ἰχθύν
 χρύσειον ὥς ἴδες εὖρες· ἴσαι δὲ ψεύδεσιν ὄψεις.
 εἰ δ' ὕπαρ, οὐ κνώσσω τὸ τὰ χωρία ταῦτα ματεύσεις,
 ἐλπίς τῶν ὕπνων· ζάτει τὸν σάρκινον ἰχθύν, 66
 μὴ σὺ θάνης λιμῷ, καίτοι χρυσοῖσιν ὀνείροις.

ΙΔΥΛΛ XXII.

The Twin Brethren.

Ὑμνέομες Λήδας τε καὶ αἰγιόχω Διὸς νιόω.
 Κάστορα, καὶ φοβερὸν Πολυδεύκεα πύξ' ἐρεθίζεν,
 χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἡμᾶσιν.
 Ὑμνέομες καὶ δις καὶ τὸ τρίτον ἄρσενά τέκνα
 κούρης Θεστιάδος, Λακεδαιμονίους δὴ ἀδελφούς, 5
 ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἐόντων,
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὄμιλον,
 ναῶν θ', αἱ δύνοντα καὶ οὐρανοῦ εἰσανιόντα
 ἄστρον βιαζόμεναι, χαλεποῖς ἐνέκυρσαν ἀήταις.
 οἱ δέ, σφέων κατὰ πρύμναν ἀείραντες μέγα κύμα, 10
 ἦε καὶ ἐκ πρόωραθεν, ἥ ὄππα θυμὸς ἐκάστου,
 ἐς κοῖλαν ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους
 ἀμφοτέρους· κρέμαται δὲ σὺν ἰστίῳ ἄρμενα πάντα,
 εἰκὴ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος
 νυκτὸς ἐφερπόισι· παταγεί δ' εὐρεία θάλασσα, 15
 κοπτομένη πνοαῖς τε καὶ ἀρρήκτοισι χαλάσας.
 ἀλλ' ἔμπας ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας
 αὐτοῖσιν ναύταισιν οἰομένοις θανέεσθαι.
 αἶψα δ' ἀπολήγοντ' ἄνεμοι, λιπαρὰ δὲ γαλάνα
 ἄμ' πέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι· 20
 ἐκ δ' ἄρκτοι τ' ἐφάνησαν, ὄνων τ' ἀνὰ μέσσου ἀμαυρή

φάντη, σημαίνουσα τὰ πρὸς πλόον εὔδια πάντα.
 ὦ ἄμφω θνατοῖσι βοηθοί, ὦ φίλοι ἄμφω,
 ἱππῆες, κιθαρισταί, ἀεθλητῆρες, ἀοιδοί.
 Κάστορος, ἡ πρώτου Πολυδεύκεος ἄρξομ' αἰεῖδεν; 25
 ἀμφοτέρους ὑμνέων, Πολυδεύκεα πρῶτον αἰείσω.
 ἡ μὲν ἄρα προφυγοῦσα πέτρας εἰς ἐν ξυνιούσας
 Ἀργώ, καὶ νιφόεντος ἀταρτηρὸν στόμα Πόντου,
 Βέβρυκας εἰσαφίκανε, θεῶν φίλα τέκνα φέροισα·
 ἐνθα μίᾱς πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἐξ 30
 τοίχων ἄνδρες ξβαινον Ἰησούνης ἀπὸ νηός.
 ἐκβάντες δ' ἐπὶ θῖνα βαθὺν καὶ ὑπήμενον ἀκτῆν,
 εὐνὰς τ' ἐστόρνυντο, πυρεῖά τε χερσὶν ἐνώμων.
 Κάστωρ δ' αἰολόπωλος ὃ τ' οἰνωπὸς Πολυδεύκης
 ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων 35
 παντοίην ἐν ὄρει θεεύμενοι ἄγριον ὕλην.
 εὖρον δ' ἀέναον κρᾶναν ὑπὸ λισσάδι πέτρῃ
 ὕδατι πεπληθυῖαν ἀκηράτῃ· αἱ δ' ὑπένερθεν
 λάλλαι κρυστάλλῳ ἢ δ' ἀργύρῳ ἰνδάλλοντο
 ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι, 40
 λευκαὶ τε, πλάτανοί τε, καὶ ἀκρόκομοι κυπάρισσοι,
 ἀνθεὰ τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,
 ὅσος ἔαρος λήγοντος ἐπιβρύει ἂν λειμῶνας.
 ἐνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιαάσκε,
 δεινὸς ἰδεῖν, σκληραῖσι τεθλασμένος οὔατα πυγμαῖς 45
 στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον
 σαρκὶ σιδαρέῃ, σφυρήλατος οἷα κολοσσός.
 ἐν δὲ μῦες στερεοῖσι βραχίσιον ἄκρον ὑπ' ὦμον
 ἔστασαν, ἥ τε πέτροι ὀλοῖτροχοι, οὔστε κυλίνδων
 χειμάρρους ποταμὸς μεγάλαις περιέξεσε δῖναις 50
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ἡωρεῖτο

ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεώνων
τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

Polydeuces.

χαίρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὅδε χῶρος ;

Amysus.

χαίρω πῶς, ὅτε γ' ἄνδρας ὀρώ, τοὺς μήποτ' ὄπωπα ; 55

Polydeuces.

θάρσει· μήτ' ἀδίκους, μήτ' ἐξ ἀδίκων φάθι λεύσσειν.

Amysus.

θαρσέω· κοῦκ ἐκ σοῦ με διδάσκεσθαι τόδ' ἔοικεν.

Polydeuces.

ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ἡ ὑπερόπτης.

Amysus.

τοιόσδ' οἶον ὀρᾶς· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.

Polydeuces.

ἔλθοις, καὶ ξενίων γε τυχὼν πάλιν οἴκαδ' ἰκάνοις. 60

Amysus.

μήτε σύ με ξείνιζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.

Polydeuces.

δαιμόνι', οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύ γε δοίης ;

Amysus.

γνώσσαι, εἴ σου δίψος ἀνειμένα χεῖλεα τέρσει.

Polydeuces.

ἄργυρος, ἡ τίς ὁ μισθός, ἐρεῖς, φῖ κέν σε πίθοιμεν ;

Amysus.

εἰς ἐνὶ χεῖρας ἄειρον, ἐναντίος ἀνδρὶ καταστάς. 65

Polydeuces.

πυγμάχος, ἡ καὶ ποσσὶ θένων σκέλος, ὄμματα δ' ὀρθά ;

Amysus.

πῶς διατεινόμενος, σφετέρης μὴ φείδεο τέχνης.

Polydeuces.

τίς γάρ, ὅτῃ χεῖρας καὶ ἑμούςσιν συνερείσω ἱμάντας;

Amycus.

ἐγγὺς ὄρῳσ' οὐ γύνυνις ἄμους κεκλήσεθ' ὁ πύκτης.

Polydeuces.

ἦ καὶ ἀεθλον ἐτοῖμον, ἐφ' ᾧ δηρισόμεθ' ἀμφω; 70

Amycus.

σὸς μὲν ἐγώ, σὺ δ' ἐμός κεκλήσεαι, αἶκε κρατήσω.

Polydeuces.

ὀρνίχων φοινικολόφων τοιοῦδε κυδοιμοί.

Amycus.

εἴτ' οὖν ὀρνίχεσσιν ἑοικότες εἴτε λέουσι

γνώμεθ', οὐκ ἄλλῃ γε μαχεσσαίμεσθ' ἐπ' ἀέθλῳ.

ἦ ῥ' Ἄμυκος, καὶ κόχλον ἑλὼν μυκάσατο κοῖλον. 75

οἱ δὲ θοῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους,

κόχλῳ φυσαθέντος, αἰὲ Βέβρυκες κομώοντες.

ὥς δ' αὐτῶς ἤρωας ἰὼν ἐκαλέσσατο πάντας

Μαγνήσσης ἀπὸ ναὸς ὑπείροχος ἐν δατὶ Κάστρω.

οἱ δ', ἐπεὶ οὖν σπείραισιν ἐκαρτύναν βοήησι 80

χεῖρας, καὶ περὶ γυῖα μακροὺς εἰλιξαν ἱμάντας,

ἐς μέσσον σύναγον, φόνον ἀλλάλοισι πνέοντας.

ἔνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,

ὀππότερος κατὰ νῶτα λάβῃ φάος ἡελίοιο.

ἀλλ' ἰδρὴν μέγαν ἄνδρα παρήλυθες, ᾧ Πολύδευκες 85

βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσσωπον.

αὐτὰρ ὅγ' ἐν θυμῷ κεχολωμένος ἔτετο πρόσσω,

χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον

Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλέον ἢ πρίν,

σὺν δὲ μάχῃ ἐτίναξε, πολὺς δ' ἐπέκειτο νευευκῶς 90

ἐς γαῖαν. Βέβρυκες δ' ἐπαύτεον· ἐκ δ' ἐτέρωθεν

ἥρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,
 δειδιότες, μήπως μιν ἐπιβρίσας δαμάσειε
 χώρῳ ἐνὶ στενωφὶ Τιτυῷ ἐναλίγκιος ἀνήρ.
 ἦτοι δ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς 95
 ἀμφοτέραισιν ἄμυσσεν ἀμοιβαδῖς· ἔσχεθε δ' ὄρμῃς
 παῖδα Ποσειδάωνος, ὑπερφιάλόν περ ἐόντα.
 ἔστη δὲ πλαγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἷμα
 φοίνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,
 ὥς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε 100
 ὄμματα δ' οἰδήσαντος ἀπεστείνωτο προσώπου.
 τὸν μὲν ἄναξ ἐτάραξεν ἐτώσια χερσὶ προδεικνύς
 πάντοθεν· ἀλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,
 μέσσας ῥινὸς ὑπερθε κατ' ὀφρύος ἤλασε πυγμῇ,
 πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ ὁ πλαγεῖς, 105
 ὕπτιος ἐν φύλλοισι τεθαλόσιν ἔξετανύσθη.
 ἔνθα μάχη δριμύεια πάλιν γένητ' ὀρθωθέντος·
 ἀλλήλους δ' ὄλεκον στερεοῖς θείνοντας ἱμάσιν.
 ἀλλ' ὁ μὲν ἐς στῆθός τε καὶ ἔξω χεῖρας ἐνώμα
 αὐχένος ἀρχαγὸς Βεβρύκων· ὁ δ' ἀεικέσι πλαγαῖς 110
 πᾶν συνέφυρε πρόσωπον ἀνίκατος Πολυδεύκης.
 σάρκες δ' ᾧ μὲν ἰδρῶτι συνίζανον· ἐκ μεγάλου δὲ
 αἵψ' ὀλίγος γένητ' ἀνδρός· ὁ δ' αἰεὶ μάσσουνα γυῖα
 ἀπτόμενος φορέεσκε πόνου, χροίην δ' ἔτ' ἀμείνω.
 πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθεῖλεν; 115
 εἰπὲ θεός, σὺ γὰρ οἶσθα· ἐγὼ δ' ἐτέρων ὑποφήτης
 φθέγξομαι ὅσσ' ἐθέλεις σύ, καὶ ὕππως τοι φίλον αὐτᾷ.
 ἦτοι ὅγε ῥέξαι τὶ λιλαιόμενος μέγα ἔργον,
 σκαιῇ μὲν σκαιῇ Πολυδεύκεος ἔλλαβε χεῖρα,
 δοχμὸς ἀπὸ προβολῆς κλιωθείς· ἐτέρᾳ δ' ἐπιβαίνων, 120
 δεξιτερῆς ἤνεγκεν ἀπαὶ λαγόνος πλατὺ γυῖον.

καί κε τυχὼν ἔβλαψεν Ἀμυκλαίων βασιλῆα·
 ἀλλ' ὄγ' ὑπεξανέδν κεφαλῇ· στιβαρᾷ δ' ἄρα χειρὶ
 πλᾶξεν ὑπὸ σκαῖον κρόταφον, καὶ ἐπέμπεσεν ὦμψ·
 ἐκ δ' ἐχύθη μέλαν αἷμα θοῶς κροτάφοιο χανόντος· 125
 λαιῇ δὲ στόμα τύψε, πυκνοὶ δ' ἀράβησαν ὀδόντες·
 αἰεὶ δ' ὀξύτέρῳ πιτύλψ δαλεῖτο πρόσωπον,
 μέχρι συνηλοίησε παρήϊα· πᾶς δ' ἐπὶ γαῖαν
 κεῖτ' ἄλλοφρονέων, καὶ ἀνέσχεθε, νεῖκος ἀπανδῶν,
 ἀμφοτέρας ἅμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦεν. 130
 τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,
 ὦ πύκτα Πολύδευκες· ὁμοσσε δέ τοι μέγαν ὄρκον,
 ὃν πατέρ' ἐκ πόντοιο Ποσειδάωνα κικλήσκων,
 μήποτ' ἔτι ξείνοισιν ἐκὼν ἀνιηρὸς ἔσσεσθαι.

καὶ σὺ μὲν ὕμνησαί μοι ἄναξ. σὲ δέ, Κάστορ, αἰέσω,
 Τυνδαρίδα, ταχύπωλε, δορυσσόε, χαλκεοθώραξ. 136

τὼ μὲν ἀναρπάξαντε δῶα φερέτην Διὸς υἱὼ
 δοιὰς Λευκίπποιο κόρας· δοιῶ δ' ἄρα τῶγε
 ἐσσυμένως ἐδίωκον ἀδελφεῶ, υἱ' Ἀφαρῆος,
 γαμβρὸν μελλογάμῳ, Λυγκεὺς καὶ ὁ καρτερὸς Ἴδας. 140
 ἀλλ' ὅτε τύμβον Ἰκανον ἀποφθιμένον Ἀφαρῆος,
 ἐκ δίφρων ἄρα βάντες ἐπ' ἀλλάλοισιν ὄρουσαν
 ἔγχεσι καὶ κοῖλοισι βαρυνόμενοι σακέεσσι.

Λυγκεὺς δ' ἄρ μετέειπεν ὑπὲρ κόρυθος μέγ' αὔσας·

δαιμόνιοι, τί μάχης ἱμείρετε; πῶς δ' ἐπὶ νύμφαις 145
 ἄλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερσὶ μάχαιραι;
 ἅμῃν τοι Λεύκιππος ἐὰς ἔδνωσε θύγατρας
 τάσδε πολλὴν προτέροις· ἅμῃν γάμος οὗτος ἐν ὄρκῳ.
 ὑμεῖς δ' οὐ κατὰ κόσμον, ἐπ' ἄλλοτρίοις λεχέεσσι,
 βουσί, καὶ ἡμιόνοισι, καὶ ἄλλοτρίοις κτεάτεσσιν, 150
 ἄνδρα παρετρέψασθε, γάμον δ' ἐκλέψατε δώροισι.

ἦ μὲν πολλάκις ὕμιν ἐνώπιος ἀμφοτέροισιν
 αὐτὸς ἐγὼ τὰδ' εἶπα, καὶ οὐ πολὺμυθος ἐὼν περ·
 “οὐχ οὕτω, φίλοι ἄνδρες, ἀριστήσουσιν ἔοικε
 μναστεύειν ἀλόχους, αἷς νυμφίοι ἤδη ἐτοῖμοι. 155
 πολλά τοι Σπάρτα, πολλὰ δ' ἱππῆλατος Ἄλις,
 Ἀρκαδία τ' εὐμαλος, Ἀχαιῶν τε πτολίεθρα,
 Μεσσάνα τε, καὶ Ἄργος, ἀπασά τε Σισυφίς ἀκτά·
 ἐνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται
 μυρίαί, οὔτε φνῆς ἐπιδευέες, οὔτε νόοιο. 160
 τῶν εὐμαρὲς ὕμιν ὀπυίειν ἄς κ' ἐθέλητε·
 ὥς ἀγαθοῖς πολέες βούλουτό γε πενθεροὶ εἶναι·
 ὕμεις δ' ἐν πάντεσσι διάκριτοι ἡρώεσσι,
 καὶ πατέρες, καὶ ἄνωθεν ἅπαν πατρῶϊον αἶμα.
 ἀλλὰ, φίλοι, τοῦτον μὲν ἐάσατε πρὸς τέλος ἐλθεῖν 165
 νῶϊ γάμον· σφῶν δ' ἄλλον ἐπιφραζώμεθα πάντες.”
 ἴσκου τοιάδε πολλά· τὰ δ' εἰς ὕγρον ᾗχετο κῦμα
 πνοιῇ ἔχοισ' ἀνέμοιο· χάρις δ' οὐχ ἔσπετο μύθοις.
 σφῶ γὰρ ἀκηλήτω καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν
 πείθεσθ'· ἄμφω δ' ἄμμιν ἀνεψιῶ ἐκ πατρὸς ἐστόν. 170
 εἰ δ' ὑμῖν κραδία πόλεμον ποθεῖ, αἵματι δὲ χρὴ
 νεῖκος ἀναρρήξαντας ὁμοῖον ἔγχεα λοῦσαι,
 ἴδας μὲν καὶ ὄμαιμος ἐὼς κρατερὸς Πολυδευκής
 χεῖρας ἐρωήσουσιν ἀποσχομένω ὑσμίνης·
 νῶϊ δ' ἐγὼ Κάστωρ τε διακρινώμεθ' Ἀρήϊ, 175
 ὀπλοτέρω γεγαῶτε. γονεῦσι δὲ μὴ πολὺ πένθος
 ἀμετέροισι λίπωμεν· ἄλις ἐκὺς ἐξ ἐνὸς οἴκου
 εἷς. ἀτὰρ ὧλλοι πάντας ἐϋφραλέουσιν ἐταίρους,
 νυμφίοι ἀντὶ νεκρῶν, ὕμεναιώσουσι δὲ κούρας
 τὰσδ'· ὀλίγω τοι ἔοικε κακῶ μέγα νεῖκος ἀχαιρεῖν. 180
 εἶπε· τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμῶνια θήσειν.

τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,
 τοὶ γενεῇ προφέρεσκον· ὃ δ' εἰς μέσον ἤλυθε Λυγκεύς,
 σείων καρτερόν ἔγχος ὑπ' ἀσπίδος ἄντυγα πρᾶταν·
 ὥς δ' αὐτῶς ἄκρας ἐτινάξατο δούρατος ἀκμᾶς 185
 Κάστωρ· ἀμφοτέροις δὲ λόφων ἐπένευον ἔθειραι.
 ἔγχεσι μὲν πρᾶτιστα τιτυσκόμενοι πόνον εἶχον
 ἀλλάλων, εἶπου τι χροὸς γυμνωθὲν ἴδοιεν.
 ἀλλ' ἦτοι τὰ μὲν ἄκρα, πάρος τινα δηλήσασθαι,
 δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190
 τὼ δ' ἄορ ἐκ κολεοῦ ἐρυσσαμένω, φόνον αὖτις
 τεύχον ἐπ' ἀλλάλοισι· μάχης δ' οὐ γίνετ' ἐρωή.
 πολλὰ μὲν εἰς σάκος εὐρὺ καὶ ἱππόκομον τρυφάλειαν
 Κάστωρ, πολλὰ δ' ἐνυξεν ἀκριβῆς ὄμμασι Λυγκεύς
 τοῖο σάκος, φοίνικα δ' ὅσον λόφον ἔκετ' ἀκωκή. 195
 τοῦ μὲν ἄκραν ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα
 φάσγανον ὄξυν φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ
 σκαιῷ· ὃ δὲ πλαγείς ξίφος ἔκβαλεν, αἶψα δὲ φεύγειν
 ὠρμάθη ποτὶ σᾶμα πατρός, ὅθι καρτερός Ἰδας
 κεκλιμένος θαεῖτο μάχην ἐμφύλιον ἀνδρῶν. 200
 ἀλλὰ μεταίξας πλατὺ φάσγανον ὥσε διαπρὸ
 Τυνδαρίδας λαγόνος τε καὶ ὀμφαλοῦ· ἔγκατα δ' εἴσω
 χαλκὸς ἄφαρ διέχευεν· ὃ δ' εἰς χθόνα κεῖτο νενευκὼς
 Λυγκεύς, κάδ δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν ὕπνος.
 οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίῃ εἶδε πατρῷῃ 205
 παίδων Λαοκόωσα φίλον γάμον ἐκτελέσαντα.
 ἦ γὰρ ὄγε στάλαν Ἀφαρητίου ἐξανέχουσιν
 τύμβω ἀναρρήξας ταχέως Μεσσάνιος Ἰδας
 μέλλε κασιγνήτιο βαλεῖν σφετέρειο φονῆα·
 ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὰν 210
 μάρμαρον, αὐτὸν δὲ φλογεῖν συνέφλεξε κεραυνῷ.

οὕτω Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἐλαφρῷ.
αὐτοὶ τε κρατέοντε, καὶ ἐκ κρατέοντος ἔφυσαν.

χαίρετε Λήδας τέκνα, καὶ ἀμετέροις κλέος ὕμνοις
ἐσθλὸν αἰὲ πέμποιτε. φίλοι δέ γε πάντες ἀοιδοὶ 215
Τυνδαρίδαις, Ἑλένα τε, καὶ ἄλλοις ἡρώεσσιν,
Ἴλιον οἳ διέπερσαν, ἀρήγοντες Μενελάῳ.
ὕμῳ κῦδος, ἄνακτες, ἐμήσατο Χίως ἀοιδός,
ὕμνήσας Πριάμοιο πόλιν, καὶ νῆας Ἀχαιῶν,
Ἰλιάδας τε μάχας, Ἀχιλλῆά τε πύργον αὐτῆς· 220
ὕμῳ δ' αὖ καὶ ἐγὼ λιγεῶν μειλίγματα Μουσῶν,
οἳ αὐταὶ παρέχουσι, καὶ ὥς ἐμὸς οἶκος ὑπάρχει,
τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδή.

IDYLL XXIV.

The Infant Hercules.

Ἡρακλέα δεκάμηνον ἔοντα ποχ' ἃ Μιδεῶτις
 Ἀλκμήνα, καὶ νυκτὶ νεώτερον Ἴφικλῆα,
 ἀμφοτέρους' λούσασα καὶ ἐμπλήσασα γάλακτος,
 χαλκείαν κατέθηκεν ἐς ἀσπίδα, τῶν Πτερελάων
 Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος. 5
 ἀπτομένα δὲ γυνὰ κεφαλᾷς μυθήσατο παίδων
 εὔδετ', ἐμὰ βρέφεια, γλυκερὸν καὶ ἐγέρσιμον ὕπνον,
 εὔδετ', ἐμὰ ψυχά, δὴ ἀδελφεῶ, εὔσοα τέκνα,
 ὀλβιοὶ εὐνάζοισθε, καὶ ὀλβιοὶ ἁῶ ἴκοισθε.
 ὥς φαιμένα δῖνασε σάκος μέγα· τοὺς δ' ἔλαβ' ὕπνος. 10
 ἄμμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος
 Ὠρίωνα κατ' αὐτόν, ὃ δ' ἀμφαίνει μέγαν ὦμον·
 τᾶμος ἄρ' αἰνὰ πέλωρα δύω πολυμήχανος Ἥρη,
 κυναέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας,
 ὥρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων 15
 οἴκου, ἀπειλήσασα φαγεῖν βρέφος Ἡρακλῆα.
 τῷ δ' ἐξεilusθέντες ἐπὶ χθονὶ γαστέρας ἄμφω
 αἰμοβόρως ἐκύλιον· ἀπ' ὀφθαλμῶν δὲ κακὸν πῦρ
 ἐρχομένοις λάμπεσκε, βαρὺν δ' ἐξέπτυνον ἰόν·
 ἀλλ' ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἤλθον, 20
 καὶ τότε ἄρ' ἐξέγροντο (Διὸς νοέοντος ἅπαντα)

Ἄλκμήνας φίλα τέκνα· φάος δ' ἀνὰ οἶκον ἐτύχθη.
 ἦτοι ὄγ' εὐθύς ἄϋσεν, ὅπως κακὰ θηρή' ἀνέγνω
 κοίλου ὑπὲρ σάκεος, καὶ ἀναιδέας εἶδεν ὀδόντας,
 Ἴφικλέης· οὐραν δὲ ποσὶν διελάκτισε χλαῖναν, 25
 φευγέμεν ὀρμαίνων· ὁ δ' ἐναντίος εἶχετο χερσὶν
 Ἑρακλῆς, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῶ,
 δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ τέτυκται
 σὺλομένοις ὀφλέσσι, τὰ καὶ θεοὶ ἐχθαίρουσι.
 τῷ δ' αὖτε σπεῖρῃσιν ἐλίσσέσθην περὶ παῖδα 30
 ὀψίγονον, γαλαθηνόν, ὑπὸ τροφῷ αἶεν ἄδακρυν
 ἄψ δὲ πάλιν διέλυον, ἐπεὶ μογέοιεν ἀκάνθας,
 δεσμοῦ ἀναγκαίου πειρώμενοι ἔκλυσιν εὐρεῖν.
 Ἄλκμήνα δ' ἐσάκουσε βοῶς, καὶ ἐπέγρετο πρᾶτα.
 ἄνσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει ὀκνηρόν· 35
 ἄνστα, μηδὲ πόδεσσιν ἐοῖς ὑπὸ σάνδαλα θέλεις.
 οὐκ αἶτις, παίδων ὁ νεώτερος ὅσσον αὐτεῖ;
 σὺ νοεῖς, ὅτι νυκτὸς ἄωρί που οἶδε τε τοῖχοι
 πάντες ἀριφραδέες, καθαρᾶς ἄτερ ἡριγενείας;
 ἔστι τί μοι κατὰ δῶμα νεώτερον, ἔστι, φίλ' ἀνδρῶν. 40
 ὥς φάθ'· ὁ δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε πιθήσας·
 δαιδάλεον δ' ὥρμησε μετὰ ξίφος, ὃ οἱ ὑπερθε
 κλυτῆρος κεδρίῳ περὶ πασσάλῳ αἶεν ἄωρτο.
 ἦτοι ὄγ' ὠριγνᾶτο νεοκλώστου τελαμῶνος,
 κουφίζων ἐτέρᾳ κολεὸν μέγα, λῶτινον ἔργον· 45
 ἀμφιλαφῆς δ' ἄρου παστὰς ἐνεπλήσθη πάλιν ὄρφνης.
 δμῶας δὴ τότε· ἄϋσεν ὕπνον βαρὺν ἐκφυσώοντας·
 οἴσετε πῦρ ὅτι θᾶσσον ἀπ' ἐσχαρεῶνος ἐλόντες,
 δμῶες ἐμοί, στιβαροὺς δὲ θυρᾶν ἀνακόψαι' ὀχῆας.
 ἄνστατε δμῶες ταλασίφρονες. αὐτὸς αὐτεῖ. 50
 οἱ δ' αἶψα προγένοντο λύχνους ἕμμα δαιομένοις·

δμῶες· ἐνεπλήσθη δὲ δόμος, σπεύδοντας ἐκάστου.
 ἦτοι ἄρ' ὥς εἶδοντ' ἐπιτίθιον Ἡρακλῆα
 θῆρε δύω χεῖρεςσιν ἀπρίξ ἀπαλαῖσιν ἔχοντα,
 συμπλήγδην ἰάχισαν· ὁ δ' ἐς πατέρ' Ἀμφιτρώνα 55
 ἔρπετὰ δεικανάσκειν, ἐπάλλετο δ' ὑψόθι χαίρων
 κωροσύνη, γελάσας δὲ πάρος κατέθηκε ποδοῦν
 πατρὸς ἐοῦ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.

Ἀλκμήνα μὲν ἔπειτα ποτὶ σφέτερον λάβε κόλπον
 ξηρὸν ὑπαὶ δαίους ἀκράχολον Ἴφικλῆα· 60

Ἀμφιτρώων δὲ τὸν ἄλλον ὑπ' ἀμνείαν θέτο χλαῖναν
 παῖδα· πάλιν δ' ἐς λέκτρον ἰὼν ἐμνάσατο κούτῳ.

ὄρνιθες τρίτον ἄρτι τὸν ἔσχατον ὄρθρον αἰδούν·
 Τειρεσίαν τόκα μάντιν, ἀλαθέα πάντα λέγοντα,
 Ἀλκμήνα καλέσασα, χρέος κατέλεξε νεοχμόν, 65
 καὶ νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἐμελλεν,
 ἠνώγει. μηδ', εἴ τι θεοὶ νοέοντι ποιηρόν,
 αἰδόμενός με κρύπτει· καὶ ὥς οὐκ ἔστιν ἀλύξαι
 ἀνθρώποις ὅ,τι Μοῖρα κατὰ κλωστήρος ἐπέλγει,
 Εὐηρηιάδα, μάλα σε φρονέοντα διδάσκω. 70

τὼς ἔλεγεν βασιλεία· ὁ δ' ἀνταμείβετο τοίως·
 θάρσει, ἀριστοτόκεια γύναι, Περσὴϊον αἷμα·
 θάρσει· μελλόντων δὲ τὸ λῳῶν ἐν φρεσὶ θέσθαι.
 ναὶ γὰρ ἐμὸν γλυκὺ φέγγος ἀποιχόμενον πάλαι ὄσσων,
 πολλαὶ Ἀχαῖάδων μαλακὸν περὶ γούνατι νῆμα 75
 χειρὶ κατατρίψοντι, ἀκρέσπερον αἰδοῖσιναι
 Ἀλκμήναν ὀνομαστί· σέβας δ' ἔση Ἀργελαῖσι.
 τοῖος ἀνὴρ ὄδε μέλλει ἐς οὐρανὸν ἄστρο φέροντα
 ἀμβαίνειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἥρως,
 σὺ καὶ θηρία πάντα καὶ ἀνέρες ἥσσονες ἄλλοι. 80
 δῶδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκῇν

μόχθους· θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἐξεῖ.
 γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἳ τάδ' ἐπῶρσαν
 κυνῶδαλα φωλεύοντα βρέφος διαδηλήσασθαι.
 ἔσται δὴ τοῦτ' ἅμαρ, ὅπηνίκα νεβρὸν ἐν εὐνῇ 85
 καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐβελήσει.
 ἀλλὰ, γύναι, πῦρ μέν τοι ὑπὸ σποδῷ εἴτυκον ἔστω,
 κάγκανα δ' ἀσπαλάθω ξύλ' ἐτοιμάσατ', ἥ παλιούρω,
 ἥ βάτω, ἥ ἀνέμφω δεδονημένον αἶον ἄχερδον·
 καίε δὲ τῶδ' ἀγρίαισιν ἐπὶ σχίζησι δράκοντε 90
 νυκτὶ μέσῃ, ὅκα παῖδα κανεῖν τεὸν ἤθελον αὐτοί.
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις
 ῥῖψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέροισα,
 ῥωγάδος ἐκ πέτρας, ὑπερούριον· ἀψ δὲ νέεσθαι
 ἄστρεπτος· καθαρῷ δὲ πυρῶσατε δῶμα θεεῖψ 95
 πρᾶτον· ἔπειτα δ' ἄλεσσι μεμιγμένον, ὥς νενόμισται,
 θαλλῷ ἐπιρραίνειν ἐστεμμένῃ ἀβλαβὲς ὕδωρ·
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρῳ ἄρσενά χοῖρον,
 δυσμενέων αἰεὶ καθυπέρτεροι ὥς τελέθοιτε.
 φᾶ, καὶ ἐρωήσας ἐλεφάντινον ὥχετο δίφρου 100
 Τειρεσίας, πολλοῖσι βαρὺς περ ἔων ἐνιαυτοῖς.
 Ἑρακλῆς δ' ὑπὸ ματρί, νέον φυτὸν ὥς ἐν ἀλωῇ,
 ἐτρέφετ', Ἀργεῖου κεκλημένος Ἀμφιτρύωνος.
 γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδαξεν,
 υἱὸς Ἀπόλλωνος, μελεδωνεὺς ἄγρυπνος, ἥρως· 105
 τόξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι διστῶν
 Εὐρυτος, ἐκ πατέρων μεγάλαις ἀφνειὸς ἀρούραις.
 αὐτὰρ αἰοιδὸν ἔθηκε καὶ ἀμφω χεῖρας ἐπλασσειν
 πυξίνῃ ἐν φόρμιγγι Φιλαμμονίδας Εὐμόλοπος.
 ὅσσα δ' ἀπὸ σκελέων ἔδρυστροφοὶ Ἀργόθεν ἄνδρες 110
 ἀλλήλους σφάλλουσι παλαιάσμασιν, ὅσσα τε πύκται

δεινοὶ ἐν ἱμάντεσσιν, ἃ τ' εἰς γαῖαν προπεσόντες
 παμμάχοι ἐξεύροντο σοφίσματα σύμφορα τέχνη,
 πάντ' ἔμαθ' Ἑρμείαι διδασκόμενος παρὰ παιδὶ
 Ἀρπαλύκῃ Φανοτῇ· τὸν οὐδ' ἂν τηλόθι λεύσσων 115
 θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι·
 τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.
 ἵππους δ' ἐξελάσασθαι ὑφ' ἄρματι, καὶ περὶ νύσσαν
 ἀσφαλέως κάμπτοντα, τροχῷ σύριγγα φυλάξαι,
 Ἀμφιτρύων ὃν παῖδα φίλα φρονέων ἐδίδασκεν 120
 αὐτός, ἐπεὶ μάλα πολλὰ θοῶν ἐξήρατ' ἀγῶνων
 Ἄργει ἐν ἵπποβότῳ κειμήλια· καὶ οἱ ἀγαγεῖς
 δίφροισι, ἐφ' ὧν ἐπέβαινε, χρόνῳ διέλυσαν ἱμάντας.
 δούρατι δὲ προβολαίῳ, ὑπ' ἀσπίδι νῶτον ἔχοντα,
 ἀνδρὸς ὀρέξασθαι, ξιφέων τ' ἀνσχέσθαι ἀμυχμόν, 125
 κοσμήσαι τε φάλαγγα, λόχον τ' ἀναμετρήσασθαι
 δυσμενέων ἐπιόντα, καὶ ἱππήεσσι κελεύσαι,
 Κᾶστωρ ἱππαλίδας ἔδαεν, φυγὰς Ἄργεος ἐλθῶν,
 ὀππόκα κλᾶρον ἅπαντα καὶ οἰνόπεδον μέγα Τυδεὺς
 ναῖε, παρ' Ἀδρήστοιο λαβὼν ἱππήλατον Ἄργος. 130
 Κᾶστορι δ' οὔτις ὁμοῖος ἐν ἀμιθέοις πολεμιστῆς
 ἄλλος ἔην, πρὶν γῆρας ἀποτρίψαι νεότητα.

ὧδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.
 εὐνὰ δ' ἥς τῷ παιδὶ τετυγμένα ἀγχόθι πατρός,
 δέρμα λεόντειον, μάλα οἱ κεχαρισμένον αὐτῷ· 135
 δεῖπνον δέ, κρέα τ' ὀπτά, καὶ ἐν κανέῳ μέγας ἄρτος
 Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσσαι·
 αὐτὸρ ἐπ' ἅματι τυννὸν ἄνευ πυρὸς αἶνυτο δόρπον·
 εἴματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνάμας.

ΙΔΥΛΛ XXV.

The Lion-Slayer.

Τὸν δ' ὁ γέρων προσέειπε, φυτῶν ἐπίουρος ἀροτρεύς,
 παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·
 ἔκ τοι, ξείνε, πρόφρων μυθήσομαι, ὅσος ἑρεείνεις,
 Ἑρμέω ἄζόμενος δεινὴν ὅπιν εἰνοδίοιο·
 τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι, 5
 εἴ κεν ὁδοῦ ζαχρεῖον ἀνήνηταί τις ὁδίτην.
 ποῖμναι μὲν βασιλῆος ἐϋφρονος Αὐγέλαο
 οὐ πάσαι βόσκονται ἴαν βόσιν, οὔθ' ἓνα χῶρον·
 ἀλλ' αἱ μὲν ῥα νέμονται ἐπ' ὄχθαις ἀμφ' Ἑλισσύντος,
 αἱ δ' ἱερὸν θέλιο παρὰ ῥόον Ἀλφειοῖο, 10
 αἱ δ' ἐπὶ Βουπρασίου πολυβότρυος, αἱ δὲ καὶ ᾧδε.
 χωρὶς δὴ σηκοί σφι τετυγμένοι εἰσὶν ἐκάσταις.
 αὐτὰρ βουκολίοισι περιπλήθουσὶ περ ἔμπησ
 πάντεσσιν νομοὶ ᾧδε τεθηλότες αἰὲν ἔασι,
 Μηνίου ἄμ μέγα τίφος· ἐπεὶ μελιηδέα ποιήν 15
 λειμῶνες θαλέθουσιν ὑπόδροσοι εἰαμεναὶ τε
 εἰς ἄλιν, ἥ ῥα βόεσσι μένος κεραῆσιν ἀέξει.
 αὐλὶς δὲ σφισιν ἦδε τειῆς ἐπὶ δεξιᾷ χειρὸς
 φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντος,
 κελύη ὅθι πλατάνιστοι ἐπηετανὰ πεφύασι, 20
 χλωρὴ τ' ἀγριέλαιος, Ἀπόλλωνος νομῶιο

ἱερὸν ἀγρόν, ξεῖνε, τελειοτάτοιο θεοῦ.
 εὐθύς δὲ σταθμοὶ περιμήκεες ἀγροιώταις
 δέδμηθ', οἳ βασιλῇι πολὺν καὶ ἀθέσφατον ὄλβον
 ῥυόμεθ' ἐνδυκέως, τριπόλοις σπόρον ἐν νειοῖσιν 25
 ἔσθ' ὅτε βάλλοντες, καὶ τετραπόλοισιν ὁμοίως.
 οὔρους μὴν ἴσασι φυτοσκάφοι οἳ πολυεργοὶ,
 ἐς ληνοὺς δ' ἱκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.
 πᾶν γὰρ δὴ πεδίον τόδ' ἐϋφρονος Αὐγείας,
 πυροφόροι τε γύαι, καὶ ἄλωαι δενδρήεσσαι, 30
 μέχρι πρὸς ἐσχατίας πυλυπίδακος ἀκρωρείης·
 ἃς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἡμαρ,
 ἣ δίκη οἰκίων, οἷσιν βίος ἔπλετ' ἐπ' ἀγροῖς·
 ἀλλὰ σύ πέρ μοι ξνισπε, (τό τοι καὶ κέρδιον αὐτῷ
 ἔσσεται) οὐ τινος ὧδε κεχρημένος εἰλήλουθας· 35
 ἥέ τοι Αὐγείην ἢ καὶ δμῶων τινὰ κείνου
 δίζχει, οἳ οἳ ἔασιν. ἐγὼ δέ κέ τοι σάφα εἰδὼς
 πάντα μάλ' ἐξείποιμι· ἐπεὶ οὐ σέ γε φημὶ κακῶν ἐξ
 ἔμμεναι, οὐδὲ κακοῖσιν εἰκότα φύμεναι αὐτόν,
 οἷόν τοι μέγα εἶδος ἐπιπρέπει· ἦ ῥά νυ παῖδες 40
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασι.

τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος υἱός·
 ναί, γέρον, Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἑπειῶν
 εἰσιδέειν τοῦ γάρ με καὶ ἡγάγεν ἐνθάδε χρεῖω.
 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστν μένει παρὰ οἷσι πολίταις, 45
 δήμου κηδόμενος, διὰ τε κρίνουσι θέμιστας,
 δμῶων δὴ τινα, πρέσβν, σύ μοι φράσον ἡγεμονεύσας,
 ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,
 ᾧ κε τὸ μέν εἵποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.
 ἄλλον δ' ἄλλον ἔθηκε θεός ἐπιδενέα φωτῶν. 50
 τὸν δ' ὁ γέρων ἐξαυτὶς ἀμείβετο, δῖος ἀροτρεύς·

ἀθανάτων, ὦ ξεῖνε, φραδῇ τινος ἐνθάδ' ἰκάνεις·
 ὥς τοι πᾶν δ' θέλεις αἶψα χρέος ἐκτετέλεσται.
 ὦδε γὰρ Ἀνγείης υἱὸς φίλος Ἡελίοιο,
 σφωϊτέρῳ σὺν παιδί, βίῃ Φυλῆος ἀγανοῦ, 55
 χθιζὸς δ' εἰλήλουθεν ἀπ' ἄστεος, ἥμασι πολλοῖς
 κτήσιω ἐποψόμενος, ἥ οἱ νήριθμος ἐπ' ἀγρῶν·
 ὥς πον καὶ βασιλευσιν ἐεῖδεται ἐν φρεσὶν ᾗσι
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἴκος.

ἀλλ' ἴομεν μάλα πρὸς μιν· ἐγὼ δέ τοι ἡγεμονεύσω 60
 αὐλιν ἐς ἡμετέρεην, ἵνα κεν τέτμοιμεν ἄνακτα.

ὥς εἰπὼν ἡγεῖτο· νόψ δ' ὄγε πολλὰ μενούνα,
 δέρμα τε θηρὸς ὄρων, χειροπληθῇ τε κορύνην,
 ὀππόθεν ὁ ξεῖνος· μέμονεν δέ μιν αἶεν ἐρέσθαι.
 ἄψ δ' ὅκνῃ ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα, 65
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος ποτιμυθήσαιο
 σπερχομένον· χαλεπὸν δ' ἑτέρου νόον ἴδμεναι ἀνδρός.

τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἶψ' ἐνόησαν,
 ἀμφοτέρων, ὀδμῇ τε χροός, δούπῳ τε ποδοῦν.
 θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος 70
 Ἀμφιτρωνιάδῃ Ἡρακλεῖ· τὸν δὲ γέροντα
 ἀχρεῖον κλάζον τε περισσαινόν θ' ἐτέρωθεν.

τοὺς μὲν ὄγε λάεσσιν, ἀπὸ χθονὸς ὅσσον αἶρων,
 φευγέμεν ἄψ ὀπίσω δειδίσσετο· τρηχὺ δὲ φωνῇ
 ἠπέλκει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ, 75
 χαίρων ἐν φρεσὶν ᾗσιν, ὅθ' οὐνεκεν αὐλιν ἔρυντο,
 αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὄγε τοῖον ἔειπεν·

ὦ πόποι, οἶον τοῦτο θεοὶ ποιήσαν ἄνακτες
 θηρίον ἀνθρώποισι μετέμμεναι· ὥς ἐπιμηθές.
 εἰ οἱ καὶ φρένες ὦδε νοήμονες ἔνδοθεν ἦσαν, 80
 ᾗδει δ', ὥτε χρή χαλεπαινέμεν, ὥτε καὶ οὐκί,

οὐκ ἄν οἱ θηρῶν τις ἐδήρισευ περὶ τιμῆς·
 νῦν δὲ λίην ζάκοτόν τι καὶ ἄρρηνὲς γένεθ' αὐτως.

ἦ ῥα· καὶ ἐσσυμένως ποτὶ τωῦλλιον ἴξον ἰόντες.
 Ἡέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους, 85
 δείελον ἡμαρ ἄγων· τὰ δ' ἐπήλυθε πίονα μῆλα
 ἐκ βοτάνης ἀνιόντα μετ' αὐλιά τε σηκούς τε.
 αὐτὰρ ἔπειτα βόες μάλα μυρίαί ἄλλαι ἐπ' ἄλλαις
 ἐρχόμεναι φαίνονθ', ὥσεί νέφη ὕδατόεντα,
 ὅσσα τ' ἐν οὐρανῷ εἴσιν ἐλαυνόμενα προτέρωσε 90
 ἢ ἐ νότοιο βίῃ, ἢ ἐ Θρηκὸς βορέαο·
 τῶν μὲν τ' οὔτις ἀριθμὸς ἐν ἡέρι γίνετ' ἰόντων,
 οὐδ' ἄνυσις· τόσα γάρ τε μετὰ προτέροισι κυλίνδει
 ἴς ἀνέμου, τὰ δέ τ' ἄλλα κορύσσεται αὖθις ἐπ' ἄλλοις·
 τόσσ' αἰεὶ μετύπισθε βοῶν ἐπὶ βουκόλῃ ῥῆι. 95
 πᾶν δ' ἄρ' ἐνεπλήσθη πεδίου, πᾶσαι δὲ κέλευθοι,
 ληϊδος ἐρχομένης· στείνονται δὲ πίονες ἄγροί
 μυκηθμῷ· σηκοὶ δὲ βοῶν ῥεῖα πλήσθησαν
 εἰλιπόδων· οἷες δὲ κατ' αὐλὰς ἠυλίζοντο.
 ἔνθα μὲν οὔτις ἔκηλος, ἀπειρεσίων περ ἐόντων, 100
 εἰστήκει παρὰ βουσὶν ἀνὴρ κεχρημένος ἔργου·
 ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐϋτμήτοισιν ἱμᾶσι
 καλοπέδιλ' ἀράρισκε παρασταδὸν ἐγγὺς ἀμέλγειν·
 ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιον ἴει,
 πινέμεναι λαροῖο μεμαότα πάγχυ γάλακτος· 105
 ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν·
 ἄλλος ἐσήγευ ἔσω ταύρους δίχα θηλειῶν.
 Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους,
 ἦντινὰ οἱ κτεάνων κομιδὴν ἐτίθειτο νομῆς.
 σὺν δ' υἱὸς τε, βίῃ τε βαρύφρονος Ἡρακλῆος, 110
 ὠμάρτευν βασιλῆϊ διερχομένῳ μέγαν ὄλβον.

ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν
 Ἀμφιτρωνιάδης καὶ ἀρρήότα νωλεμές αἰεὶ,
 ἐκπάγλως θαύμαζε βοῶν τόγε μυρίον· ἔθνος
 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἰώλπει 115
 ἀνδρὸς ληϊδ' ἐνὸς τόσσην ἔμεν, οὐδὲ δέκ' ἄλλων,
 οἷγε πολλύρρηνες πάντων ἔσαν ἐκ βασιλῆων.
 Ἥελιος δ' ὃ παιδὶ τόδ' ἔξοχον ὥπασε δῶρον,
 ἀφνειὸν μήλοισι περὶ πάντων ἔμμεναι ἀνδρῶν
 καὶ ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120
 ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦστος ἐκεῖνον
 βουκολοῖσι, αἴτ' ἔργα καταφθίνουσι νομῶν.
 αἰεὶ δὲ πλέονες κερααὶ βόες, αἰὲν ἀμείνους
 ἐξ ἔτεος γέινοντο μάλ' εἰς ἔτος· ἦ γὰρ ἅπασαι
 ζωοτόκοι τ' ἦσαν περιώσια, θηλυτόκοι τε. 125
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχόωντο,
 κνήμαργοί θ' ἑλικές τε· διηκόσιοί γε μὲν ἄλλοι
 φοῖνικες· πάντες δ' ἐπιβήτορες οἷγ' ἔσαν ἤδη.
 ἄλλοι δ' αὖ μετὰ τοῖσι δυώδεκα βουκολέοντο
 ἱεροὶ Ἥελιου· χροῖήν δ' ἔσαν ἥντε κύκνοι, 130
 ἀργησταί, πᾶσι δὲ μετέπρεπον εἰλιπόδεσσι·
 οἳ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα πολὴν
 ἐν νομῷ, ὧδ' ἐκπαγλὸν ἐπὶ σφίσι γαυριόωντες.
 καὶ ῥ' ὅπότ' ἐκ λασίοιο θοοὶ προγενοῖατο θήρῃς
 ἐς πεδίον δρυμοῖο βοῶν ἔνεκ' ἀγροτεράων, 135
 πρῶτοι τοί γε μάχηνδε κατὰ χροδὸς ἦσαν ὁσμὴν
 δευρὸν δ' ἐβρυχώντο φόνον λεύσσουντε προσώπῳ.
 τῶν μὲν τε προφέρεσκε βίηφί τε καὶ σθένει ὃ
 ἦδ' ὑπεροπλή Φαέθων μέγας· ὃν ῥα βοιήρῃς
 ἀστέρη πάντες εἴσκον, ὅθ' οὖνεκα πολλὸν ἐν ἄλλοις 140
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτευκτο.

ὃς δὴ τοι σκύλος αὔον ἰδὼν χαροποῖο λέοντος,
 αὐτῷ ἔπειτ' ἐπόρουσεν ἔϋσκόπῃ Ἡρακλῆϊ
 χροίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.
 τοῦ μὲν ἀναξ προσιόντος ἐδράξατο χειρὶ παχείῃ 145
 σκαιοῦ ἄφαρ κέραος· κατὰ δ' αὐχένα νέρθ' ἐπὶ γαίης
 κλάσσε, βαρύν περ ἐόντα· πάλιν δέ μιν ὤσεν ὀπίσσω
 ὦμφ ἐπιβρίσας· ὃ δέ οἱ περὶ νεῦρα ταυνοσθεῖς
 μυνὼν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.
 θαύμαζον δ' αὐτὸς τε ἀναξ, υἱὸς τε δαΐφρων 150
 Φυλεύς, οἳ τ' ἐπὶ βουσι κορωνίσινι βουκόλοι ἄνδρες,
 Ἀμφιτρωνιάδαιο βίην ὑπέροπλον ἰδόντες.

τὼ δ' εἰς ἄστυ, λιπόντε κατ' αὐτόθι πλόντας ἀγροὺς
 ἐστιχέτην, Φυλεύς τε βιή θ' Ἡρακληΐη.
 λαοφόρου δ' ἐπέβησαν ὅθι πρῶτιστα κελεύθου, 155
 λεπτήν καρπαλμοῖσι τρίβον ποσὶν ἐξανύσαντες,
 ἥ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο,
 οὔτι λίην ἀρίσῃμος ἐν ὕλῃ χλωρὰ θεούσῃ·
 τῇ μὲν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο
 Αὐγείῳ φίλος υἱός, ἔθεν μετόπισθεν ἰόντα, 160
 ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὦμον·

ξεῖνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον ἀκούσας,
 ὥσεί περ σφετέρῃσιν ἐνὶ φρεσὶ βάλλομαι ἄρτι·
 ἦλυθε γὰρ στείχων τίς ἀπ' Ἀργεος, ὥς νέος ἀκμῆς
 ἐνθάδ' Ἀχαιὸς ἀνὴρ, Ἑλίκης ἐξ ἀγχιάλιοι, 165
 ὃς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἑπειῶν,
 οὔνεκεν Ἀργείων τις, ἔθεν παρεόντος, ὄλεσσε
 θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιάταις,
 κοίλῃν αὐλὴν ἔχοντα Διὸς Νεμέιοι παρ' ἄλσος·
 οὐκ οἶδ' ἀτρεκέως, ἥ Ἀργεος ἐξ ἱεροῖο 170
 αὐτόθεν, ἥ Τίρυνθα νέμων πόλιν, ἥε Μυκλήνην.

ὧς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν
 (εἰ ἐτεόν περ ἐγὼ μιμνήσκομαι) ἐκ Περσῆς.
 ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιαλῶν
 ἢ σέ, δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175
 χειρῶν καρτερὸν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.
 εἴπ' ἄγε νῦν μοι πρῶτον, (ἵνα γνῶω κατὰ θυμόν,
 ἦρως, εἴτ' ἐτύμως μαυτεύομαι, εἴτε καὶ οὐκί.)
 εἰ σύ γ' ἐκείνος, ὃν ἄμμιν ἀκούοντεςσιν ἔειπεν
 οὐξ Ἑλίκηθεν Ἀχαιοίς, ἐγὼ δέ σε φράζομαι ὀρθῶς. 180
 εἰπὲ δ', ὅπως ὁλοὸν τόδε θηρίον αὐτὸς ἔπεφνες,
 ὅππως τ' εὐνδρον Νεμέης εἰσήλυθε χώρον.
 οὐ μὲν γάρ κε τοσόνδε κατ' Ἀπίδα κνώδαλον εὖροις
 ἱμεῖρων ἰδέειν· ἐπεὶ οὐ μάλα τηλίκᾳ βόσκει,
 ἀλλ' ἄρκτους τε σύας τε λύκων τ' ὀλοφώϊον ἔρνος. 185
 τῷ καὶ θανμάζεσκον ἀκούοντες τότε μῦθον·
 οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπόρον ἀνέρ' ἔφαντο,
 γλώσσης μαψιδίῳ χαριζόμενον παρεούσιν.
 ὧς εἰπὼν μέσσης ἐξηρώησε κελεύθου
 Φυλεύς, ὅφρα κιούσιν ἅμα σφίσιν ἄρκιος εἴη, 190
 καὶ ῥά τε ῥῆϊτερον φαμένου κλύοι Ἡρακλῆος,
 ὅς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·
 ὦ Αὐγηιάδη, τὸ μὲν ὅττι μὲ πρῶτον ἀνῆρεν,
 αὐτὸς καὶ μάλα ρεῖα κατὰ στάθμην ἐνόησας.
 ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου, 195
 ὅππως ἐκράανθεν, ἐπεὶ λελήσαι ἀκούειν,
 νόσφιν γ' ἢ ὅθεν ἦλθε· τὸ γάρ, πολέων περ ἐόντων
 Ἀργεῖων, οὐδεῖς κεν ἔχοι σάφα μυθήσασθαι·
 οἷον δ' ἀθανάτων τιν' εἴσκομεν ἀνδράσι πῆμα
 ἱρῶν μηνίσαντα Φορωνεῖδῃσιν ἐφεῖναι. 200
 πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὧς,

λῖς ἄμοτον κερδαῖζε· μάλιστα δὲ Βεμβινάϊους,
 οἳ ἔθεν ἀγχίμολοι ναῖον ἄτλητα παθόντες.
 τὸν μὲν ἐμοὶ πρῶτιστα τελεῖν ἐπέταξεν ἄεθλον
 Εὐρυσθεύς, κτεῖναι δέ μ' ἐφίλετο θηρίον αἰνόν. 205
 αὐτὰρ ἐγὼ κέρας ὕγρον ἑλών κοίλην τε φαρέτρην
 ἰὼν ἐμπλείην νεόμην· ἐτέρηφι δὲ βάκτρον
 εὐπαγές, αὐτόφλοιον ἐπηρεφέος κοτίνιοι,
 ἔμμητρον· τὸ μὲν αὐτός ὑπὸ ζαθέῳ Ἑλικῶνι
 εὐρών σὺν πυκνῆσιω ὀλοσχερὲς ἔσπασα ρίζαις. 210
 αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῖς ἦεν, ἵκανον,
 δὴ τότε τόξον ἑλών στρεπτῇ ἐπέλασσα κορώνῃ
 νευρεῖήν, περὶ δ' ἰὸν ἐχέστονον εἴθαρ ἔβησα.
 πάντῃ δ' ὅσσε φέρων ὀλοὸν τέρας ἐσκοπίαζον,
 εἷ μιν ἔσαθρήσαιμι, πάρος γ' ἐμὲ κείων ἰδέσθαι. 215
 ἡματος ἦν τὸ μεσηγύ, καὶ οὐδέπῃ ἵχνια τοιοῦ
 φρασθῆναι δυνάμην, οὐδ' ὠρυθμοῖο πυθέσθαι.
 οὐδὲ μὲν ἀνθρώπων τις ἦν ἐπὶ βουσί καὶ ἔργοις
 φαινόμενος σπορίμοιο δι' αὔλακος, ὅντιν' ἐροίμην·
 ἀλλὰ κατὰ σταθμούς χλωρὸν δέος εἶχεν ἕκαστον. 220
 οὐ μὴν πρὶν πόδας ἔσχον ὄρος τανύφυλλον ἐρευνῶν
 πρὶν ἰδέειν ἀλκῆς τε παραντῖκα πειρηθῆναι.
 ἦτοι ὁ μὲν σήραγγα προδελέλος ἔστιχεν εἰς ἦν,
 βεβρωκὼς κρειῶν τε καὶ αἵματος· ἀμφὶ δὲ χαίτας
 αὐχμηρὰς πεπάλακτο φόνῳ χαροπὸν τε πρόσωπον, 225
 στήθεά τε· γλώσση δὲ περιλιχμάτο γένειον.
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην,
 ἐν ῥίφῃ ὑλήεντι, δεδεγμένος ὀππόθ' ἴκοιτο·
 καὶ βάλλον ἄσσον ἰόντος ἀριστερόν· εἰς κενεῶνα
 τηῦσίως· οὐ γὰρ τι βέλος διὰ σαρκὸς ὄλισθεν 230
 ἀκριδέν,· χλωρῇ δὲ παλίσσυντον ἔμπεσε πόλῃ.

αὐτὰρ ὁ κρᾶτα δαφαινὸν ἀπὸ χθονὸς ὦκ' ἐπάειρεν
 θαμβήσας, πάντη δὲ διέδρακεν ὀφθαλμοῖσι
 σκεπτόμενος, λαμυροὺς δὲ χανὼν ὑπ' ὀδόντας ἔφηνε.
 τῷ δ' ἐγὼ ἄλλον οὔστὸν ἀπὸ νευρῆς προΐαλλον, 235
 ἀσχαλόων, ὅτι μοι πρὶν ἐτώσιος ἔκφυγε χειρός·
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.
 ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδν πολυώδυνος ἰός·
 ἀλλ' ἔπεσε προπάραιθε ποδῶν ἀνεμῶλιος αὐτῶς.
 τὸ τρίτον αὖ μέλλεσκον, ἀσώμενος ἐν φρεσὶν αἰνῶς, 240
 αὖ ἐρύειν· ὁ δέ μ' εἶδε περιγληνώμενος ὄσσοις
 θῆρ ἄματος· μακρὴν δὲ παρ' ἰγνύησιν ἔλιξε
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν
 θυμοῦ ἐνεπλήσθη, πυρσαι δ' ἔφριξαν ἔθειραι
 σκυζομένῃ· κυρτὴ δὲ ῥάχισ γένετ' ἥύτε τόξον, 245
 πάντοθεν εἰληθέντος ὑπαὶ λαγόνας τε καὶ ἰζύν.
 ὡς δ' ὅταν ἄρματοπηγὸς ἀνὴρ, πολέων ἰδρὶς ἔργων,
 ὀρηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίδρῳ·
 τοῦ μὲν ὑπ' ἐκ χειρῶν ἔφυγεν τανύφλοιος ἐρινεὸς 250
 καμπτόμενος, τηλοῦ δὲ μίῃ πήδησε σὺν ὀρμῇ·
 ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἄθρόος ἄλτο,
 μαιμῶν χροὸς ἄσαι, ἐγὼ δ' ἐτέρηφι βέλεμνα
 χειρὶ προεσχεθόμην, καὶ ἀπ' ὤμων δίπλακα λώπην,
 τῇ δ' ἐτέρῃ ῥόπαλον κόρσης ὑπὲρ αἶον ἀείρας, 255
 ἤλασα κακκεφαλῆς· διὰ δ' ἄνδιχα τρηχὺν ἔαξα
 αὐτοῦ ἐπὶ λασίοιο καρήατος ἀγριέλαιον
 θηρὸς ἀμαιμακέτοιο· πέσεν δ' ὄγε, πρὶν ἔμ' ἰκέσθαι,
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη,
 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὄσσε οἱ ἄμφω 260
 ἦλθε, βίῃ σεισθέντος ἐν ὁστέῳ ἐγκεφάλου.

τὸν μὲν ἐγὼν ὀδύνησι παραφρονέοντα βαρείαις
 νωσάμενος, πρὶν αὖθις ὑπότροπον ἀμπνυθῆναι,
 αὐχένος ἀρρήκτοιο παρ' ἰνίον ἤλασα προφθάς,
 ῥίψας τόξον ἔραζε πολύρραπτόν τε φαρέτην· 265
 ἦγχον δ' ἐγκρατέως, στιβαρὰς σὺν χεῖρας ἐρείσας
 ἐξόπιθεν, μὴ σάρκας ἀποδρύνῃ οὐνύχεσσι·
 πρὸς δ' οὐδας πτέρυγῃσι πόδας στερεῶς ἐπέλεον
 οὐραίους ἐπιβάς· μήροισί τε πλευρ' ἐφύλασσον,
 μέχρ' οἱ ἐξετάνυσσα βραχίονας, ὀρθὸν αἰείρας 270
 ἄπνευστον· ψυχὴν δὲ πελώριον ἔλλαχεν ἄδης.
 καὶ τότε δὴ βούλευον, ὅπως λασιαύχενα βύρσαν
 θηρὸς τεθνεῖωτος ἀπαλὴ μελέων ἐρυσάμην,
 ἀργαλέον μάλα μόχθον· ἐπεὶ οὐκ ἔσκε σιδήρῳ
 τμητὴ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ὕλην. 275
 ἔνθα μοι ἀθανάτων τίς ἐπὶ φρεσὶ θῆκε νοῆσαι,
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν οὐνύχεσσι.
 τοῖσι θεῶς ἀπέδειρα καὶ ἀμφεθέμην μελέεσσιν,
 ἔρκος ἐνναλίου ταμεσίχροος ἰωχμοῖο.
 οὗτός τοι Νεμέου γένετ', ὦ φίλε, θηρὸς ὀλεθρος, 280
 πολλὰ πάρος μήλοισι τε καὶ ἀνδράσι κήδεα θέντος.

IDYLL XXVI.

The Death of Pentheus.

Ἴνώ, κ' Αὐτονόα, χ' ἃ μαλοπάρηος Ἀγαυία,
 τρεῖς θιάσως ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἐλοῖσαι.
 χ' αἱ μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα,
 κισσὸν τε ζῶοντα, καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς,
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμῶς, 5
 τὼς τρεῖς τῇ Σεμέλῃ, τὼς ἐννέα τῷ Διονύσῳ·
 ἱερὰ δ' ἐκ κίστας πεποναμένα χερσὶν ἐλοῖσαι,
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,
 ὥς ἐδίδασχ', ὥς αὐτὸς ἐθυμάρει Διόνυσος.
 Πενθεὺς δ' ἀλιβάτου πέτρας ἄπο πάντ' ἐθεώρει, 10
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.
 Αὐτονόα πράτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,
 σὺν δ' ἐτάραξε ποσὶν μανιώδεις ὄργια Βάκχου,
 ἐξαπίνης ἐπιούσα, τὰ δ' οὐχ ὀρέοντι βέβαλοι.
 μαίνεται μὲν τ' αὐτά, μαίνοντο δ' ἄρ' εὐθὺ καὶ ἄλλαι. 15
 Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δ' ἐδίωκον,
 πέπλωσ ἐκ ζωστήρος ἐπ' ἰγνύαν ἐρύσασαι.
 Πενθεὺς μὲν τόδ' ἔειπε· Τίνος κέχρησθε, γυναικες
 Αὐτονόα δὲ τόδ' εἶπε· Τάχα γνώσῃ, πρὶν ἀκοῦσαι
 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20
 ὅσσον περ τοκάδος τελέθει μύκημα λεαίνης·

Ἴνῳ δ' ἐξέρρηξε σὺν ὠμοπλάτῃ μέγαν ὦμον,
 λὰξ ἐπὶ γαστέρα βάσα· καὶ Αὐτονόῳ ῥυθμὸς ὧτός.
 αἱ δ' ἄλλαι τὰ περισσὰ κρεανομέοντο γυναῖκες,
 ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι, 25
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.
 οὐκ ἀλέγω· μηδ' ἄλλος ἀπεχθέναι Διούσῳ
 φροντίζοι, μηδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,
 εἴη δ' ἐνναέτης, ἥ καὶ δεκάτῳ ἐπιβαῖνοι·
 αὐτὸς δ' εὐαγέοιμι, καὶ εὐαγέεσσιν ἄδοιμι. 30
 ἐκ Διὸς αἰγιόχῳ τιμᾶν ἔχει αἰετὸς οὗτος·
 εὐσεβέων παῖδεςσι τὰ λώϊα, δυσσεβέων δ' οὔ.
 χαίροι μὲν Διόνυσος, ὃν ἐν Δρακάνῳ νιφόντι
 Ζεὺς ὕπατος μεγάλην ἐπιγουνίδα κάθθετο λύσας·
 χαίροι δ' εὐειδῆς Σεμέλα, καὶ ἀδελφεαὶ αὐτᾶς 35
 Καδμείαι, πολλαῖς μεμελημέναι ἡρώϊναις,
 αἱ τόδε ἔργον ἔρεξαν ὀρίναντος Διούσου
 οὐκ ἐπιμωμητόν. μηδεὶς τὰ θεῶν ὀνόσαιτο.

Ι Δ Υ Λ Λ XXVIII.

The Distaff.

Γλανκάs, ὦ φιλέριθ' ἀλακάτα, δῶρον Ἀθανάας
 γυναιξίν, νόος οἰκωφελίας αἴσιν ἐπάβολος,
 θάρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεω ἀγλαάν,
 ὅππα Κύπριδος ἱρὸν καλάμω χλωρὸν ὑπ' ἀπαλῶ.
 τᾷδε γὰρ πλόον εὐάνεμον αἰτεύμεθα παρ Διός, 5
 ὅππως ξείων ἐμὸν τέρψομ' ἰδὼν κἀντιφιλήσομαι
 Νικίαν, Χαρίτων ἱμεροφώνων ἱερὸν φυτόν,
 καὶ σέ ταν ἐλέφαντος πολυμόχθω γεγενημέναν
 δῶρον Νικιάας εἰς ἀλόχῳ χέρρας ὀπάσσομεν·
 σὺν τᾷ πολλὰ μὲν ἔργ' ἐκτελέσεις, ἀνδρείοις πέπλοις, 10
 πολλὰ δ' οἶα γυναῖκες φορέοισ' ὑδάτινα βράκη.
 δις γὰρ ματέρες ἀρνῶν μαλάκοις ἐν βοτάνᾳ πόκοις
 πέξαιντ' αὐτοετεί, Θευγενίδος γ' ἔννεκ' ἐϋσφύρω·
 οὕτως ἀνυσιεργός· φιλέει δ' ὅσσα σαόφρονες.
 οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀεργῷ κεν ἐβολλόμαν 15
 ὀππάσαι σέ δόμοις ἀμμετέρας εὔσαν ἀπὸ χθονός.
 καὶ γάρ σοι πατρίς, ἃν ὥξ' Ἐφύρας κτίσσε ποτ' Ἀρχίας,
 νάσω Τριωακρίας μυελόν, ἀνδρῶν δοκίμων πόλιν.
 νῦν μὰν οἶκον ἔχοισ' ἀνέρος, ὃς πόλλ' ἐδάη σοφὰ
 ἀνθρώποισι νόσοις φάρμακα λυγραῖς ἀπαλαλκόμεν, 20

οἰκήσεις κατὰ Μίλλατον ἔραννὰν μετ' Ἰαόνων,
ὥς εὐαλάκατος Θεουγενὺς ἐν δαμότισιν πέλῃ,
καὶ οἱ μνᾶσθιν αἰὲ τῷ φιλαοιδῷ παρέχῃς ξένω.
κεῖνο γάρ τις ἔρεῖ τῷπος ἰδὼν σ'· ἥ μεγάλα χάρις
δῶρφ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ παρ φίλῳ. 25

Berenice.

(A Fragment.)

Καί τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,
ἐξ ἁλὸς ᾧ ζωή, τὰ δὲ δίκτυα κείνῳ ἄροτρα,
σφάζων ἀκρόνυχος ταύτη θεῶ ἱερὸν ἰχθύν,
ὃν λεῦκον καλέουσιν· ὃ γὰρ φιερώτατος ἄλλων·
καὶ κε λῖνα στήσαιο, καὶ ἐξερύσαιο θαλάσσας 5
ἐμπλεα.

Epigrams.

I.

Τὰ ῥόδα τὰ δροσόεντα, καὶ ἃ κατάπυκνος ἐκείνα
ἔρπυλλος κείται ταῖς ἐλικωνιάσιν.
ταὶ δὲ μελάμφυλλοι δάφναι τίν, πύθιε Παιάν·
Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλάϊσεν.
βωμὸν δ' αἰμάξει κεραὸς τράγος οὔτος ὁ μάχλος, 5
τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

II.

Δάφνις ὁ λευκόχρως, ὁ καλῇ σύριγγι μελίσδων
βωκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε·
τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὀξὺν ἄκοντα,
νεβρίδα, τὰν πῆραν ᾗ ποκ' ἐμαλοφύρει.

III.

Εὐδεις φυλλοστρώτι πέδῳ, Δάφνι, σῶμα κεκμακὸς
ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη.
ἀγρεύει δέ τοι Πάν καὶ ὁ τὸν κροκόεντα Πρίηπος
κισσὸν ἐφ' ἱμερτῷ κρατὶ καθαπτόμενος,
ἄντρον ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὸ φεύγε, 5
φεύγε μεθεῖς ὕπνου κῶμα καταρχόμενον.

IV.

Τήναν τὰν λαύραν, τόθι τὰι δρύες, αἰπόλε, κάμψας
 σύκιον εὐρήσεις ἀρτιγλυφὲς ξόανον,
 τρισκελές, αὐτόφλοιον, ἀνούατον * *

* * * * *

ἔρκος δέ σφ' ἱερὸν περιδέδρομεν· ἀέναον δὲ 5

ῥεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει
 δάφναις, καὶ μύρτοισι, καὶ εὐώδει κυπαρίσσῳ,

ἔνθα πέριξ κέχυται βοτρυνόπαις ἔλικι

ἄμπελος· εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοδαῖς

κόσσυφοι ἀχεύσω ποικιλότραυλα μέλη· 10

ξουθαὶ δ' ἄδονιδες μινυρίσμασιν ἀνταχεῦσι

μέλπουσαι στόμασιν τὰν μελίγαρυν ὅπα.

ἔξο δὴ τηνεί, καὶ τῷ χαρίεντι Πριήπῳ

εὐχέ' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,

κεῦθὺς ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύση, 15

τοῦδε τυχών, ἐθέλω τρισσὰ θύῃ τελέσαι·

ῥεξῶ γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω

σακίταν. αἱτοὶ δ' εὐμενέως ὁ θεός.

V.

Λῆς, ποτὶ τῶν Νυμφᾶν, διδύμοις αὐλοῖσιν ἀεῖσαι

ἀδύ τί μοι; κήγῶν πακτίδ' ἀειράμενος

ἀρξεῦμαί τι κρέκειν· ὁ δὲ βουκόλος ἄμμιγα θελξεῖ

Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.

ἐγγὺς δὲ στάντες λασιαύχενος ἄντρον ὀπισθεν, 5

Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

VI.

Ἄ δεῖλαιε τὸ Θύρσι, τί τοι πλέον, εἰ καταταξεῖς
 δάκρυσι διγλήνους ὥπας ὀδυρόμενος;
 οἷχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἷχετ' ἐς ἄδαν
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.
 αἱ δὲ κύνες κλαγγεῦντι· τί τοι πλέον, ἀνίκα τήνας 5
 ὀστέον οὐδὲ τέφρα λείπεται οἰχομένας;

VII.

Ἦλθε καὶ ἐς Μίλατον ὁ τῷ Παιήονος υἱός,
 λιτήρι νόσων ἀνδρὶ συνοισόμενος
 Νικίῃ· ὅς μιν ἐπ' ἄμαρ ἀεὶ θυέσσιν ἰκνεῖται,
 καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρου,
 Ἥελῳνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς 5
 μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφήκε τέχναν.

VIII.

Ξεῖνε, Συρηκόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὅρθων,
 χειμερίης μεθύων μηδαμὰ νυκτὸς ἱῆς.
 καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλῆς
 πατρίδος ὀθνεῖην κεῖμαι ἐφεσσύμενος.

IX.

Ἀνθρωπε, ζωῆς περιφείδεο, μηδὲ παρ' ὥρην
 ναυτίλος ἴσθ'. ὥς ἐστ' οὐ πολὺς ἀνδρὶ βίος.
 δεῖλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν Θάσον ἐλθεῖν
 ἠπείγειν, κολίης ἔμπορος ἐκ Συρίας,

ἔμπορος, ὦ Κλεόνικε· δύσιν δ' ὑπὸ Πλειάδος αὐτὴν 5
 ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυσ.

X.

Ἵμῶν τοῦτο, θεαί, κεχαρισμένον ἐννέα πάσαις
 τῷγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον
 μουσικός. οὐχ ἑτέρως τίς ἐρεῖ. σοφίῃ δ' ἐπὶ τῇδε
 αἶνον ἔχων, μουσέων οὐκ ἐπιλανθάνεται.

XI.

Εὐσθέneos τὸ μνᾶμα· φυσιγνώμων ὁ σοφιστής,
 δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν—
 οἳ μιν ἔγραψαν ἐταῖρον ἐπὶ ξείνης ξένον ὄντα·
 χῶροθέτης αὐτοῖς δαιμονίως φίλος ἦν.
 πάντων ὧν ἐπέοικεν ἔχειν, τεθνεὼς ὁ σοφιστής 5
 καίπερ ἄκις ἐών, εἶχ' ἄρα κηδεμόνας.

XII.

Δαμομέδης ὁ χορηγός, ὁ τὸν τρίποδ', ὦ Διόνυσε,
 καὶ σὲ τὸν ἥδιστον θεῶν μακάρων ἀναθείς,
 μέτριος ἦν ἐν πᾶσι· χορῶ δ' ἐκτίσατο νίκην
 ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὁρῶν.

XIII.

Ἄ Κύπρις οὐ πάνδημος. ἱλάσκειο τὰν θεὸν εἰπὼν
 οὐρανίαν, ἀγνᾶς ἄνθεμα Χρυσογόνας,
 οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε

ξυνόν. ἀεὶ δέ σφιν λώϊον εἰς ἔτος ἦν
 ἐκ σέθεν ἀρχομένοις, ὧ πότνια· κηδόμενοι γὰρ 5
 ἀθανάτων αὐτοὶ πλείον ἔχουσι βροτοί.

XIV.

Νήπιον νιὸν ἔλειπες, ἐν ἀλικία δὲ καὶ αὐτός,
 Εὐρύμεδον, τύμβου τοῦδε θανὼν ἔτυχες.
 σοὶ μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται
 τιμασεῦντι, πατρὸς μνῶμενοι ὥς ἀγαθοῦ.

XV.

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς
 ἐκ σέθεν ὠσαύτως ἴσων, ὁδοιπὸρ', ἔχει.
 'χαιρέτω οὗτος ὁ τύμβος,' ἑρέϊς· ἐπεὶ Εὐρυμέδοντος
 κεῖται τῆς ἱερῆς κοῦφος ὑπὲρ κεφαλῆς.

XVI.

Θᾶσαι τὸν ἀνδριάντα τοῦτον, ὦ ξένε,
 σπουδᾷ· καὶ λέγ', ἐπὴν ἐς οἶκον ἔνθης,
 'Ανακρέοντος εἰκόν' εἶδον ἐν Τέφω,
 τῶν πρόσθ' εἴτι περισσὸν ᾤδοποιοῦ·
 προσθεὶς δὲ χῶτι τοῖς νέοισιν ᾄδετο, 5
 ἑρέϊς ἀτρεκέως ὅλον τὸν ἄνδρα.

XVII.

"Α τε φωνὰ Δώριος, χώνηρ, ὁ τὰν κωμωδίαν
 εὐρών, 'Επίχαρμος.

ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινού
 τὴν ὧδ' ἀνέθηκαν,
 τοὶ Συρακόσσαις ἐνὶ δρυνοῖσι πεδωριστὰ πόλει, 5
 οἳ ἀνδρὶ πολλὰ,
 (σῶρόν γὰρ εἶχε ῥημάτων) μεμναμένους
 τελεῖν ἐπίχειρα.
 πολλὰ γὰρ ποττὰν ζῶαν τοῖς πᾶσι εἶπε χρήσιμα·
 μεγάλα χάρις αὐτῷ. 10

XVIII.

‘Ο μικκὸς τόδ’ ἔτευξε τῇ Θρείσσῃ
Μήδειος τὸ μνᾶμ’ ἐπὶ τῇ ὀδῷ, κητέγραψε Κλείτας.
ἔξεϊ τὰν χάριν ἃ γυνὰ ἀντὶ τήνων,
ὦν τὸν κῶρον ἔθρεψε. τί μάν; ἔτι χρυσίμα καλεῖται.

XIX.

Ἄρχιλοχον καὶ σταθὶ καὶ εἰσίδι τὸν πάλαι ποιητὰν
τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος
διῆλθε κήπῃ νύκτα καὶ ποτ' ἄω.
ἦ ῥά μιν αἱ μοῖσαι καὶ ὁ Δάλιος ἡγάπενν' Ἀπόλλων·
ὥς ἐμμελὴς τ' ἔγεντο κήπιδ' ἐξίος
ἔπεά τε ποιεῖν, πρὸς λύραν τ' ἀείδειν.

XX.

Τὸν τῷ Ζανὸς ὁδ' ὕμιν υἱὸν ὦνῆρ,
τὸν λειοντομάχαν, τὸν δξύχειρα,
πρᾶτος τῶν ἐπάνωθε μουσσοποιῶν

Πείσανδρος ξυνέγραψεν ὡς Καμείρου,
 χῶσους ἐξεπόνασεν εἴπ' ἀέθλους.
 τοῦτον δ' αὐτὸν ὁ δᾶμος (ὥς σάφ' εἰδῆς)
 ἔστασ' ἐνθάδε, χάλκεον ποιήσας
 πολλοῖς μασὶν ὅπισθε κήνιαντοῖς.

5

XXI.

Ὁ μουσσοπιὸς ἐνθάδ' Ἰππώναξ κείται.
 εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ.
 εἰ δ' ἐσσι κρήγυός τε καὶ παρὰ χρηστῶν,
 θαρσέων καθίζευ, κἂν θέλῃς, ἀπόβριξον.

XXII.

Ἄλλος ὁ Χίος· ἐγὼ δὲ Θεόκριτος, ὃς τάδ' ἔγραψα,
 εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρηκοσίῳν,
 υἱὸς Πραξαγόραο περικλειτῆς τε Φιλίνης·
 Μοῦσαν δ' ὀθυεῖν οὔτιν' ἐφειλκυσάμην.

XXIII.

Ἄστοις καὶ ξένοισιν ἴσον νέμει ἅδε τράπεζα,
 θεῖς ἀνελεῦ, ψήφου πρὸς λόγον ἐρχομένης·
 ἄλλος τις πρόφασιν λεγέτω· τὰ δ' ὀθυεῖα Καῖκος
 χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

XXIV.

Αὐδησεὶ τὸ γράμμα τί σᾶμά τε καὶ τίς ὑπ' αὐτῷ·
 Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης.

XXV.

· Ἡ παῖς ὥχετ' ἄωρος ἐν ἐβδόμῳ ἥδ' ἐνιαυτῷ
εἰς αἶδην, πολλῆς ἡλικίης προτέρη,
δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,
νήπιον, ἀστόργου γευσάμενον θανάτου.
αἰαὶ ἐλεινὰ παθοῦσα Περιστερί, ὥς ἐν ἐτοίμῳ
ἄνθρώποις δαίμων θῆκε τὰ λυγρότατα.

NOTES.

IDYLL I.

The subject of this Idyll is a dialogue between Thyrsis a shepherd, and a goatherd whose name is not mentioned; during which the former is persuaded to sing a well-known song about the unhappy love and death of Daphnis, about whom see more on l. 64.

ll. 1, 2. There are several different interpretations of these lines. The following is preferable to any other: (i) these are two sentences exhibiting a comparison which is indicated by the *καί* attached to each—*καί δ' πίτυς καὶ τύ*, 'just as the pine-tree, so do you':—(ii) *τὸ ψιθύρισμα* is the accusative depending on *μελίσσεται*: (iii) *δ' ποτὶ τ. π.* must be taken together and with *δ' πίτυς*, 'the pine-tree at the spring;' cp. *ποτὶ βινί* in l. 18. Cp. Virg. E. 8. 28.

l. 3. *μετά*, 'next in order of merit.' So Nireus was called

κάλλιστος ἀνὴρ
τῶν πάντων Δανείων μετ' ἀμύμονα Πηλείωνα.

Hom. Il. 2. 674.

l. 5. Some have supposed a play on words between *χίμαρος* and *χειμάρους* (a torrent), as if the latter were indicated by the word *καταρρεῖ*. This word is similarly used by Bion l. 55 *τὸ δὲ πᾶν καλὸν ἐς σε καταρρεῖ*. Compare the use of 'defluat' in Hor. Od. 1. 28, 28.

l. 6. *κρέας* is preferable to *κρῆς*, where authorities are balanced, as preserving the peculiar feature of the Theocritean hexameter. See Prelim. Rem.

l. 7. Translate, 'Sweeter is thy melody, oh shepherd, than yon echoing water (which) flows from the rock above.' There is a precisely similar construction, 4. 39, *ὅσον αἶγες ἐμὴν φίλαι ὅσσον ἀπέσβας*, i.e. 'as dear as you (were who) are dead.' These may perhaps be most easily explained by understanding a participle, e.g. *ἄδιον ἢ τῆνο τὸ καταχέει ὕδωρ [δν] καταλείβεται*; and *ὅσσον φίλη [οὔσα] ἀπέσβας*. Cp. Virg. E. 5. 83, 84.

l. 9. Observe the force of the middle voice in *ἐρπονται*, 'take for themselves.'

1. 10. ἀρνα σακίταν, 'a stall-fed,' i.e. weaned, lamb. The prize next in value to the δῖς.

1. 11. We miss here what we expect to find in place of δῖν, viz. some prize bearing the same relation to ἀρνα, as the kid to the she-goat in the corresponding speech of Thyrsis. No satisfactory emendation has been proposed. We may however deny the need of any by supposing, from the word ἀρέσκη, that the winners in this case had first choice between the two prizes, and the loser took what was left. In this way ὕστερον bears a more natural meaning, 'after they have chosen.'

1. 13. ὧς, 'where.' αἱ τε seems preferable to ᾧ τε.

μυρῖκαι, 'tamarisks.' A shrub with long slender branches and small scale-like leaves, thriving on the shores of the Mediterranean, fond of rocks and sandy or saline soils.

1. 14. Cp. Virg. E. 5. 12.

1. 15. This alludes to the practice in hot countries of sleeping during the mid-day heat; called now 'taking a siesta.' This mid-day sleep is often alluded to. See below, 7. 22; 10. 28. Cp. also Lucan Phar. 3. 423

..... 'medio cum Phoebus in axe est,

..... pavet ipse sacerdos

Accessum dominumque timet deprendere luci.'

Also 1 Kings 18. 27 'Peradventure he sleepeth.'

For the form τὸ μασαμβρινόν see below, l. 41, and on 3. 3.

1. 18. The nose was commonly represented among the ancients as the seat of anger. The word *nostrils* in Hebrew is synonymous with *urath*. The expression originated doubtless in the appearance of anger in animals denoted by the inflated nostril. Delille, of the statue of the Apollo Belvidere, says

'Un courroux dédaigneux a gonflé ses narines.'

Imag. 5. 137.

1. 20. See 3. 47. ἐπὶ τὸ πλεόν, 'to the higher degree' than most.

1. 25. 'I will give you a she-goat with twin kids to milk three times,' i.e. all the milk she will give in three milkings.

1. 26. Cp. Virg. E. 3. 30, and 36 foll. for the next lines.

1. 27. κισσύβιον, a large drinking-cup or bowl. Connected with κισσός: perhaps made of ivy wood. See Eur. Cyc. 390

σκύφος δὲ κισσοῦ παρέθετ' εἰς εὔρος τριῶν

πηχέων βάθος δὲ τεσσάρων ἐφαίνετο.

1. 28. ἀμφώες, 'with two handles;' lit. 'ears,' like 'diota' Hor. Od. 1. 9, 8. It was smeared with wax in order to prevent the milk turning sour, by keeping the air and damp from penetrating the wood

1. 29. The carving represents ivy intertwined with helichrys climbing along the outer and inner edges of the bowl: the tendril of the ivy curls about the helichrys (κατ' αὐτόν) rejoicing in its yellow flower. This ivy was probably that species called *Hedera chrysocarpa*, by Virgil 'pallens hedera,' the yellow-berried ivy.

Helichrys was probably what we call 'sandy everlasting' or 'cudweed,' a plant with flowers somewhat resembling the chrysanthemum growing on sandy rocks.

l. 32. Within the bowl are three pictures of rustic life: the coquette, the

old fisherman, and the boy watching the vineyard. Here, as in many similar descriptions in classical authors, continued actions and even thoughts and words are said to be represented in carving. This will stand criticism, because the chief merit of a picture is to suggest what it cannot express.

l. 34. *καλὸν ἐθειράζοντες*. Not a sign of nobility, but the ordinary fashion of the Dorian race. It was among the Athenians that this was a mark of luxury among the young nobles.

l. 40. The fisherman is in the act of gathering up his net for a cast.

l. 41. See on 3. 3.

l. 42. *ἐλλοπιεύειν*. See Soph. Aj. 1297; *ἐλλοίς ἰχθύσιν*. Cp. Hes. Scut. 212 foll. for a similar description of fishing:

*ἀργύρεοι δελφίνες ἐθόιναν ἔλλοπας ἰχθύς,
τῶν δ' ὑπο χάλκειοι τρέον ἰχθύες· αὐτὰρ ἐπ' ἀκταῖς
ἦστο ἀνὴρ ἀλιεύς δεδοκημένος, εἶχε δὲ χερσὶν
ἰχθύσιν ἀμφίβληστρον ἀπορρίποντι εὐκίως.*

l. 45. Homer also similarly describes a vineyard, Il. 18. 561, and Hes. Scut. 293 foll.

*οἱ δ' αὖτ' ἐς ταλάρους ἐφόρευν ὑπὸ τρυγητῆραν
λευκοὺς καὶ μέλανας βότρυας μεγάλαν ἀπὸ ὄρχαν
βριθομένων φύλλοισι καὶ ἀργυρέης ἐλίκεσσαν.*

This is a charming picture of rustic life; the boy set to watch the vineyard and keep out the foxes, becomes absorbed in weaving a trap or cage for locusts. Foxes had the reputation of being grape-stealers, as in Song of Solomon 2. 15, and the well-known fable of Aesop.

l. 46. *πυρναίαις*. Etymologically connected with *πῦρ*, 'bright yellow.'

l. 47. *ὀλίγος*, in the unusual sense of 'small,' again 22. 113.

l. 48. *ὄρχως*, same as *ὄρχατος*, our 'orchat.' Whence also the more modern 'orchard'. Here, the rows in which the vines were planted.

l. 50. The sense of this difficult passage is plain enough: the fox is determined to eat the contents of the boy's wallet and so render him dinnerless. The text as it stands admits of two interpretations:—(i) *ἀκράτιστον* with the 2nd syllable long, means *having lunched*, and so must be taken with *ἐπὶ ξηροῖσι* as a powerful expression for having had no luncheon at all: as badly off as a fish out of water: (ii) *ἀκράτιστον* with the 2nd syllable short, as if from *κρατέω*, might mean *not master of any food*: then *ἐπὶ ξηροῖσι* goes with *καθίξη*, *put him on dry allowance*. Neither of these can be called satisfactory. Another reading is *πρὶν ἢ νάριστον*, i. e. *ἀνάριστον*, *dinnerless*, which word occurs 15. 147. Perhaps *ἀκράτισμον*, which is gathered from the Scholia, may solve the difficulty. At all events *ἐπὶ ξηροῖσι* goes better with *καθίξη* than with *ἀκράτιστον*.

l. 52. *ἀκριδοθήραν*, a *locust-trap or net*. The locusts injured the vines; see 5. 108. *ἀνθερίκεσσι* probably means *stalks of aspidel*, though this meaning is generally confined to the form *ἀνθέρικος*. And perhaps we should with Meineke read *ἀνθερίκοισι*.

l. 55. *ὑγρός, pliant*. Cp. *ὑγρὸν νῶτον* of the eagle in Pind. Pyth. 1. 17. The handles are carved in imitation of acanthus, branching out all round the bowl. Cp. Virg. E. 3. 45.

ἀκανθος. This is probably the *Acanthus spinosus*, whose flowers are tinged

with pink, and leaves are spiny. From this species or from *A. mollis* was taken the idea of the Corinthian capital in Grecian architecture.

l. 56. *θήμα*, a necessary alteration from *θήμα* (whose first syllable is long), unless *τι* be omitted, which however is needed. Thucyd. 3. 102, speaks of Calydon as the name then applied to the district of Aeolis. *τυ* is the accusative.

l. 57. *τῷ*, genitive of price.

l. 58. *τυρόντα*. This becomes a trisyllable by the compression of the two middle syllables into one, (as in the Latin words 'fortūitus,' 'arctūatus,') which is called Synizesis.

l. 59. Cp. Virg. E. 3. 47. *ποτὶ . . . θίγεν* are separated by tmesis.

l. 63. *ἔκλελάθοντα*, 'which causes to forget.'

l. 64. Here begin the chief beauties of this Idyll, contained in the tragical story of Daphnis, imitated by Virgil, E. 10. 9 foll., and 5. 27, 37 foll., and by Milton in language more nearly approaching the elegance of the original, in his 'Lycidas.'

Daphnis had boasted that he could not be made faithless to his bride Nais; and Venus in revenge had punished him with an irresistible passion for a maiden (see 7. 73, and 8. 93) who also loved him. But being too proud to acknowledge himself defeated, he died. At his death all nature weeps as for a lost friend: this strictly pastoral idea is carried out still more at length in Moschus, Epit. Bion.

l. 68. *ποταμῷ γε*. 'You certainly were not' (wherever else you were) near his native streams.

l. 78. *ἔρασσαί*. Another reading is *ἔρασαι*; the latter would be from *ἐράσμαι*; the former is from *ἐραμαι*, and is preferable, because the use of *ἐράσμαι* as deponent is very doubtful.

l. 80 foll. The shepherds cannot understand his state of mind. Priapus, knowing the real cause, pretends not to understand, and banters him for not yielding to his love for a maiden who is following him about everywhere.

l. 85. These words appear to be ironical. 'So very unlucky in love and helpless you are!' with such a chance of a successful wooing!

l. 95. Observe *γε μάν, however*. He *did* answer Venus, though he would not the herdsmen.

l. 96. *λάθρια*. It appears here as if the sense of the passage required a word of exactly the opposite meaning to this: for our first idea is of Venus appearing smilingly, but having a rankling spite in her heart. In that case we look for a word like 'openly' to join with *γελαίονσα*; unless we can force the meaning of *λάθρια* into 'treacherously,' like Horace's 'perfidum ridens' Od. 27. 67.

But is not our second idea of the passage this, that Venus was inwardly smiling, but outwardly showing signs of anger? *ἀνέχουσα* might bear the sense 'prae se ferens,' 'making a show of.' Moreover Daphnis seems to answer as if Venus had spoken severely to him.

l. 102. If a note of interrogation is placed at the end of this line, the sense is *much easier*, and a good use can be made of *γάρ*. Thus, 'What? do you think that all my suns have set?' i.e. that my last chance of revenge is lost? *not, that my last day has come*. For the use of this proverbial expression

cp. Livy 39. 26 'nondum omnium dierum Solem occidisse.' The answer to this question follows in v. 103. '[Not so:] Daphnis even in the grave will be a bitter vexation to Eros,' because of his unyielding obstinacy.

l. 102. On *δεδύκειν*, see note on 4. 7.

l. 105. The verb governing *τὸν Κύπριν* is understood: 'Where the herdsman is said to have [charmed] Venus.' The general sense of this and following lines, is as follows:—If you wish for the society of shepherds to show your triumphs, go to your old favourites Anchises and Adonis; your victory is easy there; then go to Diomedes to remind yourself that you are not invincible.

l. 106. *τηνὴν δρύες*, κ.τ.λ. A proverbial expression which we meet with again, 5. 45. It means here, 'You are better off there, you high and mighty people, than among us poor rustics.'

κύπειρος, 'cyper-grass,' a coarse marsh-grass or sedge, very frequently mentioned.

l. 112. *ὄπως*, 'take care that,' with *ὄρα* understood before it, takes the conjunctive or future indicative. See Eur. Hec. 398. Porson.

l. 113. *ἀλλά* is not simply *but*: rather, as challenging, 'Come then.'

l. 117. So Ajax in Soph. Aj. 862 bids farewell to the springs and rivers: *κρήναι τε ποταμοὶ θ' οἶδε χαίρετε*.

l. 120. Cp. Virg. E. 5. 43.

l. 123. Cp. Virg. G. 1. 16, 17.

l. 125. *Ἑλικας*, 'of Helice,' or Callisto. Pan is invited to leave his haunts in Arcadia and come to Sicily.

l. 127. Cp. Virg. E. 8. 61.

l. 128. Construe *ἐκ κηρῶ* with *μελίνων*, *breathing sweet odour from the wax*.

l. 129. *περὶ χεῖλος*, *to fit the lip*, i.e. curved so that each reed would lie close to the face.

l. 132 foll. Let all the laws of nature be reversed, now that Daphnis is dying. Cp. Virg. E. 3. 89, and 8. 52 foll., where Virgil has apparently mistaken *ἐνάλλα* for *ἐνάλια* by his expression 'Omnia vel medium fiant mare.'

l. 133. *νάρκισσος*. The variety called *Narcissus poeticus*, which has a dark purple or crimson edge to its central cup or nectary. Hence Virgil's epithet 'purpureus.'

l. 138. Cp. 7. 90, a corroboration of *ἀνεπαύσατο* rather than *ἀνεπαύσατο*, *he died*.

l. 147. There is an objection to the form *Αἰγίλω*, that the name of this deme of Attica was *Αἰγίλια*. So it is possible that *Αἰγαλῶ*, contracted from *Αἰγαλέω*, may be a better reading. This would mean, *from Mount Aegaleos*, the hill whence Xerxes viewed the battle of Salamis.

l. 149. *θᾶσαι*, *notice, perceive*. Used also for *listen*, in 10. 41.

IDYLL II.

A woman named Simaetha is represented as endeavouring by means of various magic arts to regain the lost affections of a lover. Similar incantation scenes are to be found in Hor. Epod. 5, Virg. E. 8. 64 foll., and in the account of Medea's restoration of Aeson to youth in Ov. M. 7. 180 foll.

Here Simaetha first addresses her servant Thestylis; and after line 62 tells her tale to the moon, whose attention she is supposed to have aroused. The time is midnight, and the moon is full.

l. 2. *δάτῳ*, the bloom of the sheep, i.e. wool. The word *δάτῳ* in its original sense seems to denote *bloom* or *flower*; hence the choicest part of anything, as the bloom is of a plant. See 13. 27. The colour of the wool was that usually adopted in mystic rites. Cp. Virg. Ae. 3. 405, and Aesch. Eum. 1028 *φοινικοβάπτοις ἐνδυτοῖς ἐσθήμασι*.

l. 3. *εὐντα*, an uncommon form, but perfectly admissible as a contraction of *εἶντα*.

l. 4. The forms of numeral adjectives in *-αῖος* signify *so many days old*. So here *δωδεκαταῖος*, twelve days older since he &c.

l. 6. Observe that the *-as* of the feminine acc. pl. is here, contrary to the Doric usage, lengthened. Cp. 5. 121, the word *γραιας*.

l. 9. *οἷα* here is equivalent to *ὅτι τοιαῦτα*.

l. 10. Cp. the invocation in Hor. Epod. 5. 51.

l. 11. *φαῖνε*, transitive, *illuminate* (the world).

l. 12. *χθονία Ἑκάτη*, Diana in her character of ruler of the infernal regions.

l. 15. *ἔρδοισα*, causing these charms to be as effectual as those of Circe &c. Observe the abbreviated comparison 'less potent than Circe,' for 'less potent than those of Circe.' See 5. 57.

l. 16. Perimede. Possibly the same as Agamede, who is mentioned, Hom. Il. 11. 739. Cp. Propert. 2. 4, 8 'Perimedeae gramina cocta manu.'

l. 17. *ἰγγεῖ*. This is generally supposed to be a bird, the wryneck, which, fastened to the magic wheel, exercised some mystic attraction upon the object of the charm. Hence the word came to be used to signify 'charm' or 'attraction,' e.g. Aesch. Pers. 990 *ἰγγά μοι δῆτ' ἀγαθῶν ἐτάρων ὑπομνήσκεις*; and Pind. Nem. 4. 35 *ἰγγι δ' ἔλκομαι ἤτορ νομηνία θιγέμεν*. The wheel (mentioned v. 30 as *ρόμβος χάλκεος*) was turned in one direction, as an opposite effect was produced by the contrary revolution. See Hor. Epod. 17. 7.

l. 19. See 11. 72, the same expression. Cp. Hdt. 3. 155 *ἐξέπλωσας τῶν φρενῶν*.

1. 23. Cp. Virg. E. 8. 83.

1. 24. The crackling of these leaves was a good omen. Cp. Tib. 2. 5, 81

'Et succensa sacris crepitet bene laurea flammis

Omne quo felix et sacer annus erit.'

1. 29. Myndus was a small town in Caria, or Arcadia—authorities differ.

1. 31. Beware of construing '*thus may be be whirled to our doors*;' but remember *πρί* with dative means 'at.' '*Thus may be spin (or reel) as be stands at my door*.' Cp. Tib. 1. 5, 3

'Agor ut per plana citus sola verbere turbo.'

1. 34. Observe the optative mood here used conditionally without the particle *άν* or its equivalent *κε*. This is not uncommon in Theoc., e.g. 3. 54; 8. 20, 89; 11. 52.

τὸν ἐν ᾧδα ἀδάμαντα. A figurative expression for the 'inexorable decrees of Pluto.' *ἀδάμας* was a term applied by the ancients to the hardest metallic substance they knew; properly to the refuse given off in the smelting of ores containing gold. Both by Greek and Latin poets it is used figuratively as here: cp. 3. 39, and Mart. 7. 99

'Pontice, voce tua posses adamanta movere.'

And Propert. 4. 11, 4

'Ut semel infernas intrarunt funera leges,
Non exorato stant adamante viae.'

1. 35. Dogs bark at the supposed approach of the goddess. Cp. Virg. Ae. 6. 257. The cymbal or gong must then be struck, to keep off evil spirits. The same effect was supposed in the middle ages to be produced by bells.

1. 38. Cp. Virg. E. 9. 57 and Ae. 4. 522-528.

1. 55. Cp. Soph. El. 785, Hor. A.P. 476, and Racine Phèdre 1. 3

'C'est Venus toute entière a sa proie attachée.'

1. 58. The reptile generally used for poisonous charms was the *rubeta*, toad (?): cp. Juv. 1. 69, Propert. 3. 6, 27

'Illum turgentis ranae portenta rubetae—trahunt.'

Cp. Shakespeare, Macb. iv. 1.

1. 61. *πρί*. We should expect *πρίν*: cp. 3. 33.

1. 62. Cp. 6. 39. This spitting was for self-preservation from the effects of the charm she was administering.

1. 64. The aorist subjunctive is used in doubting questions instead of the future. See Part I. Arnold's Greek Prose Composition, § 17. Observe the accentuation; *δακρύσω*, not *δακρυσῶ*.

1. 66. Join *καναφόρος* with *ἦνθε*. 'Came in the capacity of basket-bearer.' Look out *καναφόρος* in Dict. of Antiquities. Here the occasion is of a maiden propitiating Artemis before marriage. Pausanias gives an account (Acha. 7. 18, 11) of a festival at Patrae, on the second day of which birds and beasts of all kinds were offered on the altar of the goddess, provided for that purpose by public and private munificence.

1. 70. The nurse of Simaetha was then in the service of Theucharidas, a neighbour, and had since died. The word *Θράσσα* merely means a maid-servant, called by the name of her country; so in Arist. Ach. 256 *τὴν Στρυμόδαρον Θράτταν*. Similarly 'Lydus' and 'Geta' in the Latin comedies, as names of slaves.

l. 74. Simaetha, to be smart on the occasion, borrowed the *ξυστίς*, or long cloak, belonging to Cleariste. That this was a common practice is shown by

πάρ' ἐμοῦ χρῆσαι πολύπηνα φάρεα, δύναι,

Eur. El. 191,

and,

'Ut spectet ludos conducit Ogulnia vestem.'

Juv. 6. 352.

l. 76. *μέσαν*, half-way. See 7. 10. *τὰ Λύκανος*, the house of Lyco.

l. 78. On *ἐλιχρύσοιο*, see 1. 30, note.

l. 79. *ὡς δε σελήνη*

στήθεσιν ἀμφ' ἀπάλουσιν ἐφαίνετο θαῦμα ἰδέσθαι.

Hom. Hym. Ven. 89.

'Candor erat qualem praefert Latonia Luna.'

Tibull. 3. 4. 29.

l. 80. The *ἀπό* is separated from *λιπόντων* by tmesis, and must be restored to it in construing. The construction is genitive absolute.

l. 82. Cp. 3. 42, and Hom. Il. 14. 204. So with 'ut' in Latin, Virg. E.

8. 41, Ov. Her. 12. 33. Also with 'dum,' Catull. 62. 45.

l. 85. Compare Senec. Hippol. 279

'Labitur omnis furor medullas

igne furtivo populante venas.'

l. 88. Cp. *'oraque buxo Pallidiora gerens,'*

Ov. M. 4. 134,

and,

'nimius luto corpora tingit amor,'

Tib. 1. 8. 52,

and, Hor. Od. 3. 10, 14. Yellow is of course the natural hue of paleness in a swarthy complexion. Observe *θάψα* the dative according to Theocritus's usage with *δμοιος*. Cp. 5. 48; 8. 37; 18. 21. *πολλάκι* here means very much, as in 1. 144 and 5. 57.

l. 89. *αὐτὰ δόττα*, my very bones: i.e. nothing but my bones. See the same again, 4. 15. Cp. Plaut. Aulul. 520

'Ossa atque pellis totu'st ita cura macet.'

Id. Capt. 67

'Ossa atque pellis sum miser a macritudine.'

l. 90. Cp. Eur. Androm. 299

τίν' οὐκ ἐπῆλθε; ποῖον οὐκ ἐλίσσεται;

l. 91. *ἔλιπον*, did I leave unvisited.

l. 104. See Hom. Il. 9. 409

ἐπεὶ ἄρ κεν ἀμείψεται ἔρκος ὀδόνταν:

and id. Od. 10. 328

καὶ πρῶτον ἀμείψεται, ἕ. δ.

where the word *ἀμείβομαι* has the same meaning, i.e. 'to pass over.'

l. 106. foll. Cp. Sappho. Frag. 2

ἀ δὲ μ' ἴδρω κακχέεται, τρόμος δὲ

πᾶσαν ἄγρει, χλωροτέρα δὲ ποίας

ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύης

φαίνομαι (ἔλλα),

Bergk. Anthol. Lyt., p. 363.

and Hor. Od. 1. 13. 6; also Racine Phèdre 1. 3

'Je le vis, je rougis, je pâlis à sa vue;
Un trouble s'éleva dans mon âme éperdue;
Mes yeux ne voyaient plus, je ne pouvais parler,
Je sentis tout mon corps et transir et brûler.'

l. 109. *κνυζέονται*, 'whine.' Cp. 6. 30.

l. 114 foll. *ἐφθασας . . . καλίσασα . . . ἢ με παρήμην*. Any finite tense of *φθάνω* with a participle of another verb is equivalent to the corresponding tense of that verb followed by *πρὶν*. The words above therefore would be replaced by *ἐκάλεσας πρὶν ἢ με παρήμην*, 'you sent for me before I came of my own accord; τόσον, just so much (or rather, so little) before, as I was before Philinus in the race.' Cp. a precisely similar construction of *φθάνω* in Hdt. 6. 108 *φθαίηγε ἂν πολλάκις ἐξανδραποδισθέντες ἢ τινὰ πυθέσθαι*. This sentence, simplified as above, becomes *πολλάκις ἂν ἐξανδραποδισθείητε πρὶν ἢ πυθέσθαι*, κ. τ. λ.

l. 118. The conditional particle *κα* (not *καί*) is concealed in *κηγών*, as the sense demands. *ἦνθον κα*, I should have come (if you had not sent for me).

l. 119. Myself the third or fourth; i.e. with two or three others: *αὐτίκα νυκτός*, this very night.

l. 120. Apples were the gifts of lovers, and emblems of love. See 3. 10; 11. 10; Virg. E. 3. 70. It is not so clear why they should be called apples of Dionysus. The Scholiast quotes a passage from Philetas (?)

*μᾶλα φέρον κόλποισι τὰ οἷ ποτε Κίπρις ἐλοῖσα
δῶρα Διονύσου δῶκεν ἀπὸ κροτάφων,*

which refers to the golden apples of Hippomenes, to show that Bacchus first introduced that fruit.

l. 121. Cp. Ov. Her. 9. 64

'Aptior Herculeae populus alba comae;'

and Virg. E. 7. 61. Delphis wore a garland of the leaves of this tree as an athlete and therefore under the protection of Hercules.

l. 124. The *κε* belongs to *ἦς*.

l. 126. *εὔδον κα*, I should have been content.

l. 128. For the adoption of violent measures by lovers to break in or burn the doors that shut them out, see Hor. Od. 3. 26, 6, and Tib. 1. 1. 73

'frangere postes non pudet;'

and Ov. Am. 1. 9, 19

'Ille graves urbes, hic durae limen amicae

Obsidet: hic portas frangit, at ille fores.'

l. 133. *Λιπαράσιον*. The workshop of Hephaestus was in the island of Lipara. Ovid, Her. 15. 12, compares love to the fire of Aetna,

'me calor Aetnaeo non minor igne coquit.'

Cp. Cat. 68. 53

'Quum tantum arderem, quantum Trinacria rupes.'

IDYLL III.

The Serenader.

A goatherd serenades Amaryllis, who is resting in a cave. Possibly the *άντρον* of l. 6 and 13 is the hut in which she lives, half naturally, half artificially made in the rock.

1. 2. See 2. 6, note.

1. 3. τὸ καλόν. The article with the neuter adjective is a common substitute in Theocritus for the adverb. Cp. l. 18; 1. 15 and 41; 5. 126; 10. 48; also occasionally the neuter adjective without the article. See 8. 16; 13. 69. These lines are closely imitated by Virg. E. 9. 23.

1. 5. κνάκωνα. Cp. 7. 66.

1. 6 foll. There is a difficulty here at the commencement of arranging the lines in the groups of three which are, except in the first six lines and the 24th, quite regular. Perhaps a line has been lost after v. 11, and v. 9 afterwards inserted to make up the six lines into distichs. Upon that supposition, the first tristich will end at ἤμιν; the second, incomplete, at οἰσῶ.

1. 7. παρκύπτουσα is a word especially appropriate to a person looking out of a window or door.

1. 8. σιμός. A peculiarity of goats, which is always preserved in representations of Satyrs. It expresses the flatness of the nose. Cp. 8. 50.

1. 9. προγένειος, another similarly characteristic feature. Cp. Virg. E. 2. 7.

1. 10. Cp. Virg. E. 3. 70. Prop. 4. 12, 17

‘Illis munus erat decussa Cydonia (quinces) ramo.’

1. 13. ἃ βομβεῦσα μ. This wish is no doubt supposed to be suggested by seeing the bee. ‘Would that I were *you* buzzing bee!’

1. 15. Cp. Virg. E. 8. 43, and Aë. 4. 367, also Catul. 64. 154

‘Quaenam te genuit sola sub rupe leaena?’

1. 18. κνάνοφρυ. The dark eyebrow, as well as the junction of the two eyebrows across the forehead (see 8. 72), was a sign of beauty. Cp. 17. 53; and Anacr. 29. 10

στεφέτω μέτωπον ὄφρ’ οὖς κυανωτέρα δράκονταν.

1. 21. λεπτά, into small pieces, like ‘τυτθὰ διατμήσας.’ Hom. Od. 12. 174.

1. 23. καλύκεσσι, ‘buds (of roses).’ For the combining of ivy and celery, see Hor. Od. 4. 11, 3.

σέλινους, from the epithet, must be taken to be identical with our wild celery—which is an umbelliferous plant with strong smell, like that of garden celery.

After this line imagine a pause, while the goatherd waits for an answer. Receiving none, he continues, after the interjectory line 24, in the same arrangement of tristichs, which is uninterrupted to the end.

l. 25. Cp. Virg. E. 8. 59.

l. 26. The thunny fish was common in shoals off the Sicilian coast, and was caught in nets, a signal being given by the look-out man (*θυνησκοπός*) for the letting down of the nets into the shoal. So in the Cornish pilchard fishery a look-out man is stationed on St. Michael's Mount to give notice of the approach of the shoal. Cp. Aristoph. Eq. 300, where Kleon is said '*τοὺς πόρους θυνησκοπεῖν*.' When they were enclosed in the nets, it appears (from Aesch. Pers. 430, describing the destruction of the Persian fleet at Salamis) to have been the custom to beat them to death.

l. 27. There is a question whether to read *μή* or *δή* in this line. There appears to be most authority for *μή*, although the last two lines of the Idyll offer an argument slightly in favour of *δή*.

τὸ τέον ἄδύ is of course 'your gratification.'

l. 28. *μειναμένω*, mentioning your name, to try by the *τηλέφιλον* if you loved me: cp. 7. 69. The leaves of the poppy (see II. 57) were placed somehow on the hand or arm so that when struck by the other hand they might (if the omen were favourable) give a loud crack (*πλατάγημα*). Possibly the leaf was placed upon the thumb and forefinger, over a hollow made by partially closing the hand. But are we bound to consider the *τηλέφιλον* to be the poppy-leaf? I take it to be the pod or seed-vessel of some plant which was laid on the arm and struck, and gave a favourable omen by cracking loudly and spirting the juice over the arm. Then we may construe *ποτιμαζόμενον*, 'smearing,' like *μάξατο* in the following:

ἔξοτε τηλεφίλου πλαταγήματος ἡχέτα βόμβος

γαστέρα μαντῶου μάξατο κισσυβίου,

(i. e. smeared the inside of the fortune-telling bowl)

ἔγνω ὡς φιλέει με. Agath. Epig. 9.

l. 34. Cp. Virg. E. 2. 42.

l. 35. *μελανόχρως*, i. e. ugly. Cp. 10. 26 and 11. 19.

l. 36. *ἐνδιαθρύπτῃ*, 'give yourself airs.' So in 6. 15 and 15. 99.

l. 37. Another common superstition, denoting that something wished for was about to happen. Cp. Plaut. Pseud. 1. 1, 105

'*futurum est, ita supercilium salit.*'

l. 42. *ὦς . . . ὦς*. See 2. 82, and note there.

l. 54. *γένοιτο* without *ἄν*. 'This would be as pleasant to you as honey (passing) down your throat.'

IDYLL IV.

A conversation between Battus a goatherd, and Corydon a cowherd, about the absence of Aegon, the master of the latter, and the neglected condition of his cattle. Like most of these bucolic dialogues, it abounds in proverbs. The scene is Croton in Italy. Battus throughout is represented as a wag, whose jokes Corydon does not quite understand.

l. 1. Cp. Virg. E. 3. 1 foll.

l. 3. ψ by transposition of ϕ and σ for $\sigma\phi$. Battus here begins his ridicule of Corydon.

l. 4. δ γέρων. Aegon's father.

l. 6. Corydon is rather proud of his master's supposed distinction in being taken to contend at Olympia as a boxer: see l. 33. Milo, the famous wrestler of Croton, lived long before Theocritus, about 510 B.C. Either the poet refers this dialogue to that period, or uses the name Milo merely as a generic name for a champion wrestler.

l. 7. $\kappa\alpha\iota$ $\pi\acute{o}\tau\epsilon$. *kal before an interrogative never has its usual conjunctive force: but implies objection or incredulity.* Here translate it 'when ever.' *When kal is used as a conjunction with the interrogatives πῶς, ποῖ, τίς, &c., it follows them.* See Porson on Eur. Phoen. 1367, and examples quoted there. Compare with the expression $\epsilon\lambda\alpha\iota\omega\upsilon\sigma\iota$ $\delta\acute{\omega}\nu\alpha\iota$, the English 'to smell gunpowder.'

The word $\delta\acute{\omega}\nu\alpha\iota$, in form pluperfect, has apparently the signification of the perfect. Precisely similar forms are $\lambda\epsilon\lambda\acute{o}\gamma\chi\epsilon\iota$ 5. 40, $\pi\epsilon\pi\acute{o}\iota\theta\epsilon\iota$ 5. 28, $\pi\epsilon\phi\acute{\upsilon}\kappa\epsilon\iota$ 53. 3, $\pi\epsilon\pi\acute{o}\nu\theta\epsilon\iota\varsigma$ 10. 1, $\pi\epsilon\phi\acute{\upsilon}\kappa\epsilon\iota$ 11. 1. An explanation of this usage of the pluperfect may be that the speaker is referring to some other time at which the action was perfect, for instance in the two examples of this Idyll; 'Was there ever a time in which he would say, "I have seen oil before?"' and in 5. 40 'Alas for the hard luck, of which I could have said then, "It has marked me for its own!"' But in 5. 33; 10. 1, where $\nu\acute{\upsilon}\nu$ is joined with it, and in 11. 1, I cannot see how this is to be applied; and the forms $\delta\epsilon\delta\acute{\upsilon}\kappa\epsilon\iota\nu$ l. 102, and $\delta\epsilon\delta\acute{o}\iota\kappa\omega$ 15. 58, seem to point to a Doric form of the perfect inflected like the present, which may justify the rejection of the above explanation as forced and untenable.

l. 9. Battus still banters him, while Corydon is in earnest. This is evident in each line of Battus. Pollux as a boxer is celebrated in Id. 22.

l. 10. $\sigma\kappa\alpha\pi\acute{\alpha}\nu\alpha\nu$: this would be for the preliminary matches in digging up sand, which formed part of the month's training for the boxers; called $\pi\alpha\rho\acute{o}\rho\upsilon\tau\tau\epsilon\iota\nu$.

$\epsilon\iota\kappa\alpha\tau\iota$ $\mu\acute{\alpha}\lambda\alpha$, for his food during that month.

l. 11. This line presents considerable difficulty, and has caused ingenious persons to rack their brains for all kinds of emendations, such as

$\kappa\alpha\tau$ $\tau\acute{\omega}$ $\lambda\acute{\upsilon}\kappa\omega$ $\acute{\alpha}\mu\acute{\nu}\iota\delta\alpha$ $\lambda\upsilon\sigma\sigma\eta\grave{\nu}$.

'Milo would even excite the lamb to fury against the wolf,' i.e. if he can put pugilistic ardour into Aegon. Other readings suggested instead of *λύκος* are *λάγος* or *λίθος*, as alluding to Aegon's timidity or impassibility. But there seems to be no need of alteration; Corydon has just mentioned with pride that his master has to devour twenty sheep for his training. 'What a wolf!' thinks Battus, 'Milo will be hounding the wolves on to the flock next (*αὐτίκα*)!'

l. 12 foll. Each has his reason for the bad condition of the cattle: Corydon, that they are pining for their master; Battus, that Corydon neglects them. And by *βόκολον κακόν* Battus understands Corydon; but Corydon, Aegon.

l. 15. *αὐτά*. See 2. 89 and 5. 85.

l. 16. Anac. 42. 1

μακαρίζομέν σε, τέττιξ
ὅτε δενδρέων ἐπ' ἄκρων
δλίγην δρόσον πεπωκώς
βασίλευς ὅπως αἰδεῖαι,

and Virg. E. 5. 77.

l. 17. Corydon's stupidity is most amusing. He takes it all in earnest.

Aesarus, a river flowing through Croton. Livy, 24. 3, gives a description of the city, in which 'flumen, . . . medio oppido' and 'laeta pascua ubi onnis generis sacrum Deae pascebatur pecus sine ullo pastore.'

Latymnus, a hill in the vicinity.

οὐ Δῶν. 'No, by mother Earth.' *Δημητῆρ* (Lat. 'Ceres') being equivalent to *Γῆ μητήρ*.

l. 20. Virg. E. 3. 100.

l. 21. 'The descendants of Lampriades, I mean the townspeople.' He wishes them to have such a bull for sacrifice to Juno (i.e. Iuno Lacinia, whose temple was close by, Virg. Ae. 3. 552; Livy 24. 3), in order that her anger might be roused against them for insulting her with the offering of so meagre a beast.

l. 22. *κακοφράσμων*, a doubtful word, meaning 'hostile' or 'disagreeable', substituted for the reading *κακοχράσμων*.

l. 23. *ἐς Στομάλιμνον*, explained by Schol. as *στόμα λίμνη*. Others read *ἐς τὸ Μάλιμνον*, said to be a hill.

l. 24. *Νῆαιθον*, a river; mentioned with other neighbouring places in Ov. M. 15. 51.

l. 25. *αἰγύπριος*, a plant of which goats were fond. Sea-holly, *Eryngium maritimum*. Linn. This plant has thick spiny leaves, whence its name; and grows near to the sea-shore. The flowers resemble thistles; the roots, prepared with sugar, were called in Queen Elizabeth's time 'Kissing Comfits.' See Shakespeare, Merry Wives, Act. 5. sc. 5. Colchester was long famous for this sweetmeat, and as lately as 1826.

κνύζα, either a kind of groundsel, *Erigeron viscosum*, Linn., or else common fleabane, which grows on the moist margins of brooks, and on wet bogs, and has a golden blossom.

μελίτεια, 'balm.' Chaucer, referring to some delicious odour, says,

'As men a pot-full of baume held
Emong a basket-full of roses.

- l. 28. *ἐπάξα*, Doric for *ἐπάξω*, 2 sing. 1 aor. mid.
 l. 30. Cp. Virg. E. 2. 37.
 l. 31. Glaucia, a harp player of Chios. Pyrrhus, a lyric poet of Erythrae.
 l. 32. *καλὰ πόλις ἔ τε Ζάκυνθος*. These were probably the words of some song. 'I celebrate Croton, (in the song) *Fair Zacynthus*, and (I celebrate) the promontory,' &c. The name Zacynthus is unknown.
 l. 33. *τὸ Λακίνιον*. Virg. Ae. 3. 552; Livy l. c.
 l. 34. Here an exploit of Milo [or of Astyanax the Milesian], and in 5. 35 one of Tithormus is attributed to Aegon.
 l. 36. Not necessarily the same person as the Amaryllis of Id. 3, a common bucolic name.
 l. 39. For the construction, cp. 1. 8, note.
 l. 40. See on l. 7. For the meaning of *λελόγχει*, cp. Pind. Ol. 1. 53
ἀκέρδεια λέλογχε θαμνὰ κακαγόρους.
 l. 41. Here we have a string of proverbs. Cp. Tibul. 2. 6. 19
'credula vitam

Spes fovet et fore cras semper ait melius,

and Hor. Od. 2. 10, 15.

l. 44. Cp. Virg. E. 3. 96. Their attention is now diverted to the straying cattle.

l. 45. *σίτθ'*, the letter elided is *α*; the word is used for driving animals: and in the plural 5. 3 and 100. Remark the article and nominative case used for vocative, as also 5. 100, ib. 102.

ὁ Λέπαργος, the same animal as *Κυμαίθα* in l. 46, but Battus does not know their names.

l. 47. *ναὶ τὸν Πάνα*. The herdsman's oath. Again 5. 14; 5. 141; 6. 21.

l. 49. *ροικὸν τὸ λαγωβόλον*. The crook. See 7. 19; 9. 23; where it is called *κορίνα*. In Homer, Il. 23. 845, *καλαύροψ*.

Observe the construction of *ὥς τυ πάνταξα*, of the final particle with the indicative mood. For other instances see Donaldson's Greek Grammar, § 614. It implies that the action contemplated in the final sentence is no longer possible. 'Would that I had my crook, that I might have stricken you; (but that cannot be)!' Other instances are in 7. 87; 11. 55.

Here Battus runs after the straying animal, and gets a large thorn firmly stuck into his ankle.

l. 51. *ἄρμοι*, just now. Aesch. P. V. 633: cp. with it the Doric forms, said to be Syracusan, *ἐνδοῖ*, *ἐξοῖ*, *πεδοῖ*.

l. 52. *τάτρακτυλλίδες*, (from *τρακτος*) a kind of large thistle, *Carthamus* or *Carduncellus lanatus*, Linn. A native of S. Europe and N. Africa.

l. 53. 'Staring after her I was pricked.'

l. 54. A very graphic line: he sees it, he seizes it with his nails; he draws it out in triumph.

l. 55. Cp. 19. 6.

l. 56. *ἀνάλιπος*, also *νηλίπους*, Soph. O. C. 349.

l. 57. *ράμνοι*, *ἀσπάλαθοι*, prickly shrubs of considerable strength. Plato, *Rep.* 616 A, represents tyrants in Hades tortured by being dragged over *ἀσπάλαθοι*. *εἰσκον παρά τὴν ὁδὸν ἐκτὸς ἐπ' ἀσπάλαθων κνάπτοντες*.

IDYLL V.

Comatas, a goatherd in the service of Eumares, a native of Sybaris, (i. e. a descendant of one of the old inhabitants of Sybaris; for Sybaris was destroyed 510 B.C. by the people of Croton, and the colony of Thurium was founded in its place by the Athenians about 70 years later,) and Laco, a shepherd in the service of Sibyras, a native of Thurium, meet; and after an interchange of mutual banter, proceed to sing a match in alternate stanzas. In those contests (of which we have another in Idyll VIII.) the challenger had to sing an equal number of lines in reply to each stanza of his rival, to whom the privilege of commencing belonged as receiving the challenge.

1. 2. *νάκος*, called *βαίρα* in l. 15 and 4. 25.
1. 4. *πρώαν*, 'the other day.' See 15. 15.
1. 5. *ποίαν*. A particular use of *ποίος*, implying a sneer, very frequent in Aristophanes, answering to the English expression, 'The idea of a pipe!' 'Stuff and nonsense about a pipe!' Cp. Virg. E. 3. 25 foll.
1. 7. *καλάμας αὐλόν*, a single straw-pipe, in contrast to the *σύριγξ* which had seven or nine reeds cut in different lengths, joined with wax. See 8. 18.
1. 8. Observe the ironical retort of *ἐλεύθερε* to the *δῶλε* of Comatas.
1. 10. *οὐδέ*, not even your master Eumares has one to sleep in.
1. 12. Cp. Virg. E. 3. 13 foll.: translate *καὶ . . . καὶ* 'not only,'—'but also.'
1. 13. *τὰ λοιπὰ*. See on 3. 3.
1. 14. He swears by Pan (see on 4. 47), and by some image or shrine of that god on the sea-shore, near which we may suppose this dialogue to be held. For Pan was regarded by fishermen as protector of the sea-coast. Cp.
Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγιαλίτην
Πᾶνα τὸν εὐόρμων τῇδ' ἔφορον λιμένων,
οἱ γριπῆες ἐθέντο. Anth. P. 10. 10.
 The epithet *ἀλιπλάγκτος*, Soph. Aj. 695, may refer to this.
1. 16. *μανεῖς*, in a panic, frenzy; as a punishment for my perjury. For Crathis, see Ov. M. 15. 215.
1. 17. Comatas answers by a similar appeal to the Nymphs, who could also, according to the popular superstition, punish with temporary insanity: any one thus afflicted being called *νυμφόληπτος*.
1. 20. Daphnis' misfortunes are proverbial among the shepherds. See on 1. 64.
1. 21. *θέμεν*. Cp. Latin 'ponere' Virg. E. 3. 36; and in English *to lay*. So also *κείται*, 5. 23.

ll. 21, 22. ἐντὶ μὲν οὐδὲν ἱερὸν, a proverbial expression = 'tis not worth much.' It is not Corban. Possibly there may be some allusion to the sacred cattle mentioned in Livy 2. 3. See on 4. 17.

l. 23. ὕς, κ. τ. λ. Evidently a proverb, or commencement of a well-known fable; as 'once on a time a pig challenged Miherva.'

l. 24. ἔραιδε, 'set,' as a match for my kid.

l. 25. ὦ κινάδεῦ. Fox! cunning dog! a diminutive form of κίναδος. So Soph. Aj. 103

ἢ τοῦπίτριπτον κίναδος ἐξήρου μ' ὅπου;

Demosth. de Cor. 281. 22 ὦ κίναδος. καὶ πῶς; see on 4. 7. 'How can this possibly be a fair arrangement for us? Who shears hair as an equivalent for wool?' i. e. 'I shall be laying odds if I wager a lamb to a kid, because of the value of the fleece.'

l. 27. κίνα. This cannot be (as the Scholiast says) referred to the lamb in depreciation; because that is Laco's own stake. Neither can αἰγὸς πρῶτ. refer to the ἔριφος staked by Comatas. Laco means that there is as much superiority in the lamb over the kid as there is in the most valuable animal's milk over the most worthless. Very probably κίνα ἀμέλγειν was a proverb, as we are just here in the middle of a crowd of them.

l. 28. πεποιθεῖ. See on 4. 7.

l. 29. σφάξ, κ. τ. λ. Another proverb with the words *is like* omitted.

ἀλλὰ γάρ. 'Well then, since,' &c.

l. 31. μὴ σπεῦδε, κ. τ. λ. 'Don't be in a hurry, you're not walking on fire.' A proverb.

l. 33. Cp. Virg. E. 10. 43. πεφύκει, see on 4. 7.

l. 35. εἰ τυ. 'That you dare to look with such bold eyes on me who used to teach you when you were still a child.'

l. 38. θρέψαι κ. τ. λ., ironical. 'Rear young wolves if you want to be bitten.' Also proverbial; in Anth. P. 9. 47 the ewe complains

τὸν λύκον ἐξ ἰδίων μάζων τρέφω οὐκ ἐθέλουσα

ἀλλὰ μ' ἀναγκάζει ποιμένος ἀφραδίη,

αὐξήθεις δ' ὑπ' ἐμοῦ κατ' ἐμοῦ πάλι θηρίον ἔσται

ἢ χάρις ἀλλάξαι τὴν φύσιν οὐ δύναται.

Anglicè

'At these udders reluctant a wolf-cub is nurst,

Mad task, which the shepherd's rash folly compels:

Soon, weaned from my milk, for my blood he will thirst,

For gratitude tames not, where nature rebels.'

l. 45. τουτῷ ὄρες. Proverbial, as in 1. 106. He does not mean that there are oaks where he wishes to go; in fact, he says below that the pine is the chief attraction; the τουτῷ and ὄρε must not be taken as meaning here any particular spots; but merely the words of the proverb; he means that the place of his selection is as superior as oaks to sedge. He then enumerates its advantages in the following lines; the gentle hum of bees—two fountains—birds more musical than cigalas—a better shade—and a shower of fir-cones; though what the particular advantage of this last is, is not very clear, unless they picked out the seeds and ate them.

Paley interprets it otherwise; that the pine was in Laco's place, and the falling cones were an objection to it.

l. 51. ὕπνω. Cp. 15. 125, and Virg. E. 7. 45.

l. 52. Laco keeps up the abuse longest.

l. 53. Virg. E. 5. 67.

l. 56. γλάχων, penny-royal, *Mentha pulegium*; a kind of mint with strong aromatic odour. It grows near streams and in damp places. See Arist. Ach. 869, and Pac. 712, where we find both forms γληχών and βληχών. Cic. ad Div. 16. 33 'Cras expecto Leptam, ad cujus rutam pulegio mihi tui sermonis utendum est;' i. e. the pleasant savour of your conversation.

l. 57. τῶν ἄρνων, 'than (the skins of) your lambs.'

l. 58. Milk offered to Pan; cp. Tibull. 2. 5. 27

'Lacte madens illic suberat Pan ilicis umbrae.'

l. 60. αὐτόθε. 'Where you are.'

l. 61. τὸν σπαντῶ. Understand χωρὴν, as in 22. 59. The expression has something proverbial in it, similar to the Σπάρταν ἔλαχες, Σπάρταν κόσμι: 'Spartam nactus es, hanc exorna.'

τὰς δρύας, again here 'your oaks,' i. e. your boasted advantage.

l. 62. Cp. 8. 25.

l. 64. αἰ λῆς. αἰ with the indicative, as here, is only found in the most Doric Idylls. Inserted frequently in the dialogue of the Megarian in Aristoph. Ach.

l. 65. Cp. Virg. E. 3. 50.

l. 68. Ibid. l. 53.

l. 69 foll. Each begs the umpire not to favour either himself or his adversary.

l. 74. Laco throughout shews himself very disagreeable, it must be owned: and thus we are prepared for the decision of the umpire in v. 138.

l. 78. Cp. Virg. E. 3. 52.

l. 79. ζῶντ' ἄφες. 'Don't kill him with your chattering.' Cp. Plaut. Mil. Glor. 4. 2. 92

'Jam jam sat amabost; sinite abeam si possum viva a vobis.'

And Theophrastus, in his character of the Chatterer, warns every one to get out of his way, ὅστις ἀπύρετος εἶναι θέλει.

l. 80. Here Comatas, as the challenged party, begins the contest.

l. 82. καὶ γάρ. 'I too can boast, for' &c.

l. 83. The Carneia, a Doric festival of nine days' duration, in the month of Metageitnion. Laco's name has doubtless reference to his Spartan origin; as slaves were often named in this manner.

l. 100. See on 4. 45.

l. 101. See the same line r. 13.

l. 102. Names of a sheep and a ewe, of doubtful meaning. Observe the termination -αῖθα also in 2. 101; 4. 46.

l. 103. Φάλαρος. Said by the Schol. to be the name of a hill: but much more likely of a ram—the ram 'with a blaze.' This word blaze denotes a white spot on an animal's forehead, from the German 'Blässe,' paleness. Applied to a dog, 8. 27.

l. 105. *ἔργον Πραξιτέλους*, 'a work worthy of Praxiteles.' Said perhaps in a mock-dignified manner.

l. 108. *ἀκρίδες*. See on l. 52.

l. 109. *ἀβαί*, 'in their prime.' This word occurs in Eurip. Ion 477 *νεάνιδες ἤβαι*. Numerous emendations have been suggested for it, e.g. *αὔαι*—*ἀβραί*—*ώμαί*. Cp. Virg. G. 3. 126, and Aen. 4. 514 'pubentes herbae;' and id. E. 3. 11 'vites novellae.'

l. 111. The cigalas provoke the mowers by their incessant chirping during the midday hour of rest.

l. 112. The contest now becomes more exciting from the personal remarks made by the rivals recurring to the insinuations of the commencement of the Idyll, by allusion to the foxes injuring the grapes, and the beetles the figs. Cp. Virg. E. 3. 10.

τὰ Μίκωνος. Cp. 2. 76, 'the grounds of Mico.'

l. 113. Cp. l. 49, and remark the word *φοιτάω* used in both passages, denoting 'daily or frequent visits.' For *τὰ ποθέσπερα* see on 3. 3.

l. 120. *τις*. 'Somebody is becoming annoyed.' Cp. Soph. Ajax 1138 *τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινι*.

l. 121. *σκίλλας*. A medicinal herb, supposed to cure bilious irritability. The species is called *Scilla maritima*, Linn. *γραῖας* is remarkable as an exception to the rule that the acc. plur. fem. in *as* in Doric is short. (So also *θύρας* 2. 6). Unless it is to be construed, 'from the tomb of an old woman.' Herbs gathered from tombs were supposed to be particularly efficacious, and used especially in enchantments. Cp. Hor. Ep. 5. 17.

l. 123. *κυκλάμιν*. v. Some kind of cyclamen, whose bulbous roots possessed medicinal properties. These are used in Italy and Sicily as food for swine; whence the name 'sow-bread.' French 'Pain de Porceau;' Ital. 'Pane Porcino.'

Hales, a river in the west of Lucania, mentioned by Cicero, 'apud Haletem fluvium citra Veliam millia passuum iii.' Epp. ad Att. 16. 7, and again, 'Haletem nobilem amnem,' Epp. ad Div. 7. 20.

ἐς τὸν Ἀλεντα must be taken with *ἐλθών*.

l. 125. *τὰ δὲ τοι σία*. These are umbelliferous plants growing by the sides of ditches to the height of four or five feet; called 'water-parsnep.'

l. 126. *ἃ Συβαρίτις*. Understand *κράνα*, as in v. 146.

l. 127. *βάψαι*, 'dip and draw.'

l. 128. Here occur the names of several plants of which goats are fond. *κύνισον*, 'moon trefoil,' *Medicago arborea*, Linn. Cp. 10. 30; Virg. E. 1. 79. This plant grows wild in South Italy, and has hoary leaves and yellow flowers. It grows to the height of fifteen feet, and the Greek monks make the beads of their rosaries from its wood.

αἰγύλον, 'woodbine,' *Lonicera periclymenum*, Linn., belongs to the order Caprifoliaceae, and its old name was caprifoly. French 'Chèvre feuille.'

l. 129. *σχίνον*. Perhaps 'pistachio,' *Pistacia lentiscus*, Linn.

κεμάροις, 'arbutus,' *Arbutus unedo*, Linn. Cp. Hor. Od. 1. 1, 21; Virg. G. 3. 301. A shrub which grows in profusion at Killarney and on Mount Athos; the red fruit somewhat resembles a strawberry. Pliny gives a fanciful derivation for the word 'unedo,' viz. *unum edo*, because no one who had eaten one in mistake would ever be likely to eat a second.

l. 131. Such is the most intelligible reading of this line, which is ordinarily read

πολλὰς δὲ καὶ ὡς βοδόκισσος ἐπανθεί.

Other alterations are of καὶ ὡς into καλῶς or into βάτοις. But then what is βοδόκισσος?

κίσθος or κίστος 'the rock-rose,' very like the common wild rose: plentiful on the shores of the Mediterranean.

l. 137. Cp. Virg. E. 8. 55, and Lucr. 3. 7

'Quid enim contendat hirundo Cynnis?'

l. 138. The umpire ought to have waited for Laco's last word.

l. 142. ἴθ', 'listen!' See l. 149; 7. 50.

l. 144. ἀνυσάμαν, 'I have realized.' Cp. 18. 17.

ὅμμιν. An instance of what grammarians call the 'Ethic Dative,' or dative of special limitation of an action to some particular person. For examples see Donaldson's Greek Grammar, § 459 (aa), and Madvig's Latin Grammar, § 248. Here we must translate it 'you see.'

l. 145. Cp. Virg. E. 3. 97.

IDYLL VI.

This elegant Idyll has somewhat of a dramatic character. Two herdsmen, Damoetas and Daphnis, meet at a fountain, and while their cattle drink, sing alternately in amicable rivalry, and separate with mutual gifts. Damoetas represents Polyphemus sitting on a rock, while Galatea plays on the shore: Daphnis, as a spectator, tries to rouse him with a description of the arts by which the nymph is trying to attract her giant lover.

l. 1. Cp. Virg. E. 7. 2.

l. 2. Aratus is introduced in 7. 98 as a friend of Theocritus. He was a poet of Soli, composer of τὰ φαινόμενα, in the commencement of which occur the words quoted by St. Paul, his fellow-countryman, in his address to the Athenians, Acts xvii. 28.

l. 3. πυρρός, 'with the first fair down on his face.' Cp. 15. 130.

l. 4. θέρος, 'summer;' the genitive of time.

l. 5. This line and v. 20. are probably spurious; the challenger did *not* usually begin. See introduction to Id. 5.

l. 6. Cp. Virg. E. 3. 64. See on 2. 120.

l. 7. Cp. l. 85, 'calling him the goatherd fellow, crossed in love,' to taunt him.

l. 8. For another instance of this effective repetition of a word before the bucolic caesura see 8. 73. So Virg. E. 5. 64; 6. 44; 3. 79.

ll. 11, 12. Here we have a passage much disputed. Who is meant by νῦν.

Galatea or the dog? Either the transparency of the waves shows the dog to Galatea as it is running on the shore, or shows Galatea to the dog: in the latter case (which seems most natural) we must read *θεοῖσα*. The dog is running along the shore, and looks into the sea and barks; for it sees Galatea through the clear water. The whole is a charming picture.

l. 15. *διαθρύπτεται*. See on 3. 36, 'like the dry down from the thistle,' as it is driven by the little eddies of wind, now hither, now thither. The same simile, though with less refinement, is used by Homer *Od.* 5. 328 foll.

ὥς δ' ὅτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας
ἀμ πεδίον, πυκινὰ δὲ πρὸς ἀλλήλησιν ἔχονται,
ὥς τὴν ἀμ πέλαγος ἀνεμοὶ φέρον ἔνθα καὶ ἔνθα.

One is reminded of these lines whenever one sees a stray piece of thistle-down or feather just inside the open window of a railway-carriage at the point where the draught passing through the carriage is met by the more violent draught passing by the window outside. Just such a *shilly-shallying* was Galatea's.

l. 17. *Cp. Ov. Am.* 2. 19, 36

'Quod sequitur, fugio; quod fugit usque sequor.'

and Sappho. *Fr.* 1. 20

καὶ γὰρ αἱ φεύγει ταχέως διώξει
αἱ δὲ δῶρα μὴ δέκετ' ἀλλὰ δώσει
αἱ δὲ μὴ φίλει ταχέως φιλήσει
καὶ οὐκ ἐθέλοισαν.

Bergk. *Anth. L.* p. 362.

l. 18. *τὸν ἀπὸ γραμμῆς κινεῖ λίθον*. This is a proverbial expression derived from a game like draughts or rather backgammon, called *πέντεια ἐπὶ πέντε γραμμῶν*, in which each player had five lines on the board and five men; the man, or stone, on the middle line, called *τερὰ γραμμῇ*, being only moved as a last resource. So it will mean here, 'she is driven to her last resource to attract you.'

On the construction *τὸν ἀπὸ γραμμῆς*, see Paley's note on Aesch. *Cho.* 498

τὸν ἐκ βυθοῦ κλωστήρᾳ σώζοντες λίνου.

Id. Ag. 521

κήρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ,
where *τὸν ἐκ β. σώζειν* = *τὸν ἐν β. ἐκ β. σώζειν*: and *κ. τῶν ἀπὸ στρατοῦ* = *κ. τῶν ἐν στρατῷ ἐλθῶν ἀπὸ στρατοῦ*. Also in prose, *ἤσθοντο οἱ ἐκ πύργου φύλακες* = *οἱ ἐν πύργois φ. ἦσ. ἐκ πύργων*.

l. 19. Observe *κάλα κάλα*. *Cp.* 8. 19 and *Lucr.* 4. 1255

'Crassaque conveniunt liquidis, et liquidis crassis;'

also *Hom. Il.* 5. 31

Ἄρες, Ἄρες, βορολοιογέ κ. τ. λ.,

and *Callim. Hym.* 55

καλὰ μὲν ἤέφευ καλὰ δ' ἔτραφες.

l. 20. See on v. 6.

l. 21. Polyphemus, or Damoetas, explains his tactics: he was feigning coldness and indifference to lure the nymph to acknowledgment of her love.

l. 22. This line is not quite satisfactory. Meineke's reading *κοῦν ἐλαθ' ἔφθαλμον τὸν ἑνα γλύκυν κ. τ. λ.* seems very probable.

1. 22. ποθορῶμι, optative, 'with which I hope to see to the end of my life,' alluding to his disbelief in the prophecy of Telemus (v. 23) who foretold the destruction of it by Ulysses. See Hom. Od. 9. 509 and Ov. M. 13. 771

'Telemus Eurymides quem nulla fefellerat ales
Terribilem Polyphemon adit: "lumenque quod unum
Fronte geris torva, rapiet tibi (dixit) Ulysses."'

1. 24. ποτὶ οἶκον. Cp. Virg. Aen. 11. 399 and Eur. Hec. 1252
αὐτῷ ταῦτά σοι δίδωμι ἔχειν:

also Hom. Od. 2. 178

εἰ δ' ἄγε νῦν μαντεύεο σοῖσι τέκεσσιν
οἰκάδ' ἰών.

1. 25. οὐ ποθορῶμι. 'I won't look at her.'

1. 29. σίξα κ. τ. λ. I hiss to set the dog at her; for before he used to be fond of her, and to whimper with friendly action. Cp. Hor. Od. 2. 19, 30.

1. 35. Cp. Virg. E. 2. 25, and Ov. M. 13. 840

'Certe ego me novi, liquidaeque in imagine vidi
Nuper aquae, placuitque mihi mea forma videnti.'

1. 36. κόρα, 'eye,' lit. the *pupil* of the eye, so called from 'pupillus,' the doll or miniature of oneself that one sees in the eye of another.

1. 38. ὑπέφαινε, (the sea) showed me, by reflection. Cp. Hor. Od. 1. 19, 5.

1. 39. That no Nemesis for my vanity might overtake me.

1. 43. Each began to try his new acquisition.

1. 45. νίκη, for ἐνίκη, 'was the conqueror.'

ἄλλος, for ἕτερος: again 7. 36; 22. 126; 24. 61.

IDYLL VII.

This beautiful and interesting Idyll appears to contain the poet's personal experience of a day of pleasure among intimate friends, told in bucolic style. The names of those mentioned are mostly fictitious. The statement of Wuestemann that the Idyll was written in the island of Cos some time before the year 284 B.C. (in which he went to Alexandria) cannot be considered indisputable. He divides the names into real and fictitious; in the former class placing Asclepiades and Philetas teachers of Theocritus, Antigenes and Phrasidamus his entertainers in Cos, and Aratus, the poet mentioned in 6. 2; and in the latter class, Simichidas (i.e. Theocritus himself), Eucritus, Amyntas, Lycidas, Ageanax.

1. 1. The river Hales, either in Lucania, as in 5. 123, or in Cos, which latter supposition, as well as the probability of the scene of the poem

being laid in that island is said to be confirmed by the following passage from Moschus 3. 98

ἐν τε πολίταις

Τριοπίδαις ποτάμῳ Θρηνεί παρ' Ἀλεντί Φιλητᾶς.

But that passage is of very doubtful authority.

1. 2. εἶρπομες. Cp. Hor. Sat. 1. 5, 25. Here however rather of easy and delightful loitering.

1. 3. θαλύσια. See Hom. Il. 9. 534. A feast in honour of Ceres and Bacchus after harvest; these two divinities being connected in the invention of ploughing.

1. 5. ἐπάνωθεν, cp. 22. 164. Chalcon, son of Clytia and Eurypylus, entertained Ceres. In his time a fountain was found in Cos, as follows: being told that water was beneath a certain spot of ground, he applied his knee and drew it (ἐκ ποδὸς ἄνυσε). On the word χαῶν Paley says 'Radix est χαῖ (cav) et ii significantur qui quasi ex profunda antiquitate stirpem deducunt.'

1. 6. Βούρινναν, from the resemblance of the channel or aperture of the fountain to an ox's nostril.

1. 8. For a similar hiatus see Hom. Od. 2. 120

Τυρώ τ' Ἀλκμήνῃ τε εὐστέφανός τε Μυκήνῃ.

1. 10. Cp. Virg. E. 9. 59.

τὰν μεσάταν δδόν. Cp. 21. 19.

ἔνομες impf. from ἄνω. See Lexicon.

1. 11. τῷ Βρασίλῃ. Said by Schol. to be a Coan.

καί after οὕτω = when. Cp. Xen. Cyrop. 1. 4. 28 δδὸν οὕτω πολλὴν διηγήσθαι αὐτοῖς καὶ τὸν Μῆδον ἔκειν, and Tac. Hist. 2. 95 'Nondum quartus a victoria mensis, et libertus Vitellii,' &c. Also Virg. Ae. 3. 8, 9.

1. 12. Cydonian, or Cretan. Cp. Hor. Od. 4. 9, 17.

σὺν Μοῖσαισι take with ἔσθλον. Cp. Hor. Od. 3. 4, 20.

1. 16. κνακόν, the pale yellow or grey colour of the goat. So τὸν Λιβυκὸν κνάκωνα, 3. 5.

ταμίσιον, see 11. 66, 'rennet,' i.e. part of a calf's stomach; used to coagulate the milk in cheesemaking.

1. 17. Observe the word γέρον used as an adjective; as in 21. 12; 15. 19. See also Aesch. Ag. 286 γράϊας ἐρείκη, and Catul. 68. 46, 'charta anus.'

1. 18. ροικάν. See on 4. 49.

1. 20. εἶχετο χεῖλες. 'While a smile kept playing on his lips.' The outward proof of the pleasure of meeting his friends did not pass away while he was speaking.

1. 21. As τῷ is rare for the nominative, perhaps τὸ μεσαμέριον (as in 1. 15; 3. 3) would be better. On Simichidas, see Preliminary Remarks.

1. 22. Cp. Virg. E. 2. 9, and Tennyson's Oenone

'For now the midday quiet holds the hill;

The grasshopper is silent in the grass:

The lizard, with his shadow on a stone,

Rests like a shadow, and the cicada sleeps.'

1. 23. ἐπιταμβίδιοι. The natural meaning of this word is undoubtedly 'sitting on tombs;' but applied to the lark it seems to have reference to

Arist. Av. 447 foll. where an absurd fable is related, that the lark was the first of birds, before the earth; and on the death of his father, because there was no earth to bury him, was obliged to bury him on his own head. This accounts for the lark's crest!

l. 25. *λάνον ἐπι θρώσκεις*; 'or are you for leaping on some one's wine-press?' i. e. are you going to help to tread out the grapes?

l. 26. *ἀρβυλίδεσσιν*, said to be a stout kind of shoe for travelling; probably then fitted with 'hobnails' or something similar, whence the *λίθος αἰείδει*, 'rings.'

l. 30. *καὶ τοι, κ.τ.λ.* 'And yet I flatter myself that I am a match for you.'

l. 31. *ὁδὸς Θαλυσίας*, 'the way leading to the Thalsysia.'

l. 32. *εὐπέπλω*. Ceres alone in ancient statues is represented clothed in full drapery.

l. 33. *πίονι*. See v. 143. 'Pinguis' in Latin is similarly used for rich in growth, luxuriant. Cp. Shakespeare, Hamlet, Act 1. Sc. 5

'Duller than the fat weed

That roots itself at ease on Lethe's wharf.'

l. 35. *ξυνά κ.τ.λ.* This sentence has a proverbial ring about it. *ἀὼς* is of course 'the day.'

l. 36. *ἄλλον*. See on 6. 45. Cp. Virg. E. 9. 64.

l. 37. Cp. Virg. E. 9. 32. *στόμα*, 'the mouthpiece.' So Homer is called by Moschus, 3. 73

τῆνο τὸ Καλλιόπας γλυκερὸν στόμα.

l. 40. *Σικελίδαν*. By this name is designated Asclepiades, an epigrammatist of Samos, mentioned also in Moschus 3. 98

*κλαίει Σικελίδας τὸ Σάμου κλέος, ἐν τε πολίταις
Τριοπίδαις ποτὶ μὲν θρηναί παρ' Ἀλεντι Φιλητᾶς,*

which passage is however of doubtful authority.

Philetas was a native of Cos, teacher of Ptolemy Philadelphus, and of Theocritus and Aratus, also celebrated as an elegiac poet:

'Callimachi Manes, et Coi sacra Philetæ,
In vestrum quaeso me sinite ire nemus.'

Prop. 4. (3). 1, 1.

l. 41. So Pindar speaks of crows trying to rival the eagle,

*μαθόντες δὲ λαβροὶ παγγλωσσίᾳ, κόρακες ὡς,
ἄκραντα γαρνέμεν Διὸς πρὸς ὄρνιχα θεῖον.*

Olymp. 2. 158.

Cp. 5. 47.

l. 42. *ἐπίταδες*, 'purposely' depreciating my own talents. Lycidas was however not to be taken in; his gift of the crook and accompanying words are evidently ironical.

l. 44. Meineke's reading of *κεκασμένον* for *πεπλασμένον* (inserting *τύ* before it) is supported by ll. 20. 35

ἐπὶ φρεσὶ πευκαλίμῃσι κέκασται,

and *οὐ ψευδῆς δὲ μῦθος, ἀληθείη δὲ κέκασται.*

Anth. P. 3. 18.

l. 46. Oromedon is mentioned by Propertius, 4. 9 (3. 8), 48, as a *χῆμα*.

'Caecum, et Phlegraeis Oromedonta iugis.'

perhaps the same as Eurymedon in Hom. Od. 7. 58.

l. 46. *εἰρημίδευστος* is also a various reading in this line.

δῶμον Ω, then means 'a giant's house.' Wuestemann says that Theocritus is here ridiculing the custom that had grown up in his time, of building extravagantly large houses.

For the *καὶ* . . . *καὶ* introducing this comparison cp. l. 1, and translate, 'for to me just as the builder is very odious, who, &c., so are all those birds of the Muses, who labour in vain with their cackling against the Chian poet.'

l. 50. Lycidas, having been challenged, begins.

l. 51. Cp. Virg. E. 9. 21.

l. 52. Lycidas wishes his friend Ageanax a prosperous journey to Mytilene.

l. 53. *ἰφ' ἰσπερίους ἐρίφους*, seems to mean 'when the kids are in the western sky.' The stars so called are $\epsilon \zeta \eta$ Aurigae, underneath the first-magnitude star Capella. They are universally described as productive of storms when near their setting. Cp. Virg. Aen. 9. 668

'Quantus ab occasu veniens pluvialibus Hoedis

Verberat imber humum;'

also when rising, Hor. Od. 3. 1, 27, 'orientis Hoedi impetus.'

The *rising* of stars mentioned by classical poets nearly always refers to their *bellical rising*, i. e. when they first begin to be visible again after having been concealed by too close proximity to the sun, and therefore rise just before the sun. The *setting* however of stars in the classical poets generally refers to the *cosmical setting*, as explained below, on l. 54.

l. 54. 'And when Orion is setting.' Cp. Hor. Od. 3. 27. 18; 1. 28, 21, where the same wind is mentioned as accompanying the setting of Orion; and Virg. Aen. 1. 535; 4. 51. The setting of this constellation is mentioned as nearly simultaneous with that of the Pleiads by Hesiod, Op. D. 615, 619. That is their *cosmical setting*, or that time of year when they were just setting at sun-rise; or about the end of October. See too Virg. G. 1. 221.

l. 57. 'Halcyon days.' By this name were known certain days in winter when Halcyone was said to brood on her nest. See Ov. M. 11. 745

'Perque dies placidos hiberno tempore septem

Incubat Halcyone pendentibus aequore nidis:

Tum via tuta maris; ventos custodit et arcet

Aeolus egressu.'

According to Aristotle, Hist. An. 5. 8, the halcyon sits for seven days before the winter solstice, and brings out and nurses its young for seven days after it. It is only seen, he says, at the setting of the Pleiads, and at the winter solstice, and appears first at sea-ports.

This is of course a popular delusion, but has been kept up by poets of more enlightened days, e. g.

'Amidst our arms as quiet you shall be

As Halcyons brooding on a winter sea.' Dryden.

We cannot tell what bird the halcyon was; it certainly was not our kingfisher, which builds in holes by running streams.

l. 58. *ἑσπαρα*, the weeds that mark the limit of the waves on shore. The winds bring the waves high up over this.

l. 59. Cp. Virg. G. 1. 398.

l. 63. ἀνήθινον. This is not *Anethum graveolens*, which is unknown in Sicily, but probably *Anethum faeniculum*, or 'fennel.' See Virg. E. 2. 48, and Alcaeus Fr. 36. in Bergk's Anthol. Lyr. p. 380

ἀλλ' ἀνήτω μὲν περὶ τοῖς δέraisιν
περθέτω πλεκτὰς ὑποθυμίδας τις.

l. 64. λευκοῖον. The white variety of *ῖον*, generally rendered 'violet.' But it is doubtful whether it should not rather be rendered 'iris,' because the violet is exceedingly rare in southern Italy and Sicily, and of later introduction than the plant so frequently noticed by the ancient pastoral poets: whereas the iris is very common in those regions, growing wild in great profusion. Pliny's description of the viola, Hist. Nat. 21. 6, agrees exactly with the iris, and not at all with the violet, in several particulars; and Ovid. M. 10. 190, speaks of the appearance of a 'viola' after its stalk is broken, in words which evidently have reference to some plant with a tall and naked stem. Chaucer refers to a white foreign species of iris:

'His nekke was white as is the flouwer de lis.'

The fleur-de-lis was the name for several species of iris. It seems more probable on the whole that the viola and *ῖον* should be the iris, than the 'wall-flower*.'

l. 65. πελευατικόν. It is not known where this place was; Ephesus, Arcadia, Cos, and Thessaly, all being mentioned by different Schol. It is singular that a place famous for wine should not have been more generally mentioned. This doubt inclines one to believe that the word may be connected with *πελέα*, 'the elm,' as vines were trained upon that tree.

l. 66. κύαμον. For dessert, to encourage drinking. See Arist. Pax 1132 πρὸς πῦρ διέλκων, κἀνθρακίζων τοῦ 'ρεβίνθου τὴν τε φηγὸν ἐμπυρεύων. Plato Republ. 372, C: τραγήματα σύκων κύαμων ἐρεβίνθων.

l. 68. κνύζα. See on 4. 25.

ἀσφοδέλω, *Asphodelus ramosus*, a liliaceous plant, allied to 'squills.' Its usefulness was proverbial. See Hes. Op. D. 41

ὅσον ἐν μαλάχῃ τε καὶ ἀσφοδέλῳ μεγ' ὄνειρα.

σελίνῳ. See on 3. 23.

l. 69. Cp. 3. 28.

l. 70. αὐταῖσιν κυλίκεσσιν, the preposition 'with' is often omitted in this kind of phrase, 'cup and all.'

ἐς πρῦγα. Cp. Hor. Od. 1. 15, 16.

l. 71. Cp. Virg. E. 5. 72.

l. 72. Λυκοπίτας. From Lycope, a city of Aetolia.

l. 73. Ξενίας. It is doubtful whether this is a proper name, or an adjective, 'the foreign nymph.' See on 1. 64.

l. 74. Cp. Virg. E. 10. 13; and on 1. 64.

ἀμφοδονεῖτο, 'was agitated with grief,' is Meineke's reading, which is perhaps better than the usual ἀμφοπολεῖτο, 'was wandered over.'

l. 76. Cp. Hom. Od. 19. 205, of the grief of Penelope. The word belonging to εἴτε (a repetition of κατετάκετο with Daphnis for its subject) is understood.

* From a paper in Archaeologia, vol. iii. by Earl Stanhope.

l. 77. ἰσχατόωντα, 'the limit of the world,' like 'Extremum Tanain,' Hor. Od. 3. 10, 1.

l. 78. αἰπόλον. Comatas. This goatherd, who was in the habit of offering up his master's (ἀνακτος) goats to the Muses, was as a punishment locked up by him in a chest, to see if the Muses would help him out. The name Comatas in Id. 5, belongs to a Lucanian: this might possibly favour the view that the scene of this Idyll is laid there, and not in Cos.

l. 81. κέδρον, wood used for coffins and chests in which anything was to be preserved. The scent of the wood was probably considered adverse to decay. Cp. Hor. Ars Poet. 332, where the oil of cedar-wood is mentioned as a preservative against decay.

l. 82. The agency of the Muses in feeding him is prettily imagined. The honey-like sweetness of his lips, whence their utterances had issued, attracted the bees to come and feed him with flowers and their honey.

l. 83. Cp. Virg. E. 6. 47.

l. 86. ἐπ' ἐμεῦ, in my lifetime.

l. 87. ὥς ἐνόμειον. See on 4. 49; here with imperf. indic. Translate, 'in order that I might have been now tending;' a wish which cannot, alas! be gratified.

l. 130 Πύξας, gen. case of Πύξα. Buxentum, in Lucania.

l. 134. νεοτμάτοισι. The vines were pruned twice, in summer and the middle of October, to let in the sun. Here we understand the second pruning. Cp. Hor. Od. 2. 2, 5 foll.

Here follows a beautiful description of an afternoon of tranquil enjoyment in the open air, the climax of which is in the line 143. Every sense was pervaded with the breath of the fruits that the rich summer had just handed over to the ripening autumn. We see here a grace and refinement unrivalled in the pages of bucolic poetry; and can appreciate so thoroughly genuine an expression of the love of nature.

l. 135. κατὰ κρατὸς, 'down upon our heads.'

l. 138. Cp. Virg. E. 2. 13. αἰθαλίωνες, 'rejoicing in the heat.'

l. 139. ἔχον πόνον, 'were employed.' So Hesiod. Scut. 305

πάρ δ' αὐτοῖς ἱππῆες ἔχον πόνον.

It is difficult to imagine that a *tree-frog* can be meant by δολουγών, though the word is used of the male frog in Arist. H. A. 4. 9, 11. Frogs only croak during their breeding-time, and the *tree-frogs* take to the water at that period.

The Latin name by which Cicero translates the δολουγών of Aratus is 'acredula.' See Cic. de Div. 1. 14

'Saepe etiam pertriste ciet de pectore carmen

Et matutinis acredula vocibus instat?'

evidently some bird; and whatever bird it was, the same verb τρύζω is applied to it in an epigram of Agathias, Anth. Pal. 5. 292

καὶ λιγυρὸν βομβεῦσιν ἀκανθίδες ἡ δ' δολουγών

τρύζει τρηχαλαῖς ἐνδιάονσα βάτοις.

l. 141. ἔστανε. Cp. Virg. E. 1. 59.

l. 142. ζουθαί. This word, as an epithet of γένους applied to birds by

Arist. Av. 753, Eur. Hel. 4, has been supposed to refer to musical sound rather than to colour: but I prefer the rendering 'tawny.'

l. 144. Cp. Hom. Od. 2. 588, and Virg. E. 7. 54.

l. 146. **βραβύλοισι**, 'sloes;' called in Mod. Greek **ἀγριοδαμάσκηνα**, wild Damascenes, i. e. damsons.

καταβρίθοντες. See 15. 119, and cp. Ov. M. 15. 76

' sunt fruges, sunt deducunt ramos
Pondere poma suo.'

l. 147. 'And the four-year-old resin was being removed from the head of the casks,' i. e. from the mouth of the wine-jars, which were thus preserved from the air. Cp. Hor. Od. 3. 8, 9; 1. 9, 7; Tibul. 2. 1, 28

'Chio solvite vincla cado.'

l. 149. The wine given to Hercules in the Centaur's cave was a present from Bacchus to Pholus, who opened it to entertain Hercules on his expedition to slay the Erymanthian boar. The other centaurs flocked to the treat, and the quarrel ensued in which Hercules shot them down with his poisoned arrows.

l. 152. **ᾠρεσι**, 'with masses of rock.' For the account of this see Hom. Od. 9. 480 foll.

ἦκε δ' ἀπορρήξας κορυφὴν ὄρεος μεγάλοιο
καὶ δ' ἔβαλε προπάροιθε νεὸς κυανοπώροιο.

l. 154. **διεκρανώσατε**, 'tempered with your sacred stream.'

l. 155 foll. In conclusion we have the image present in the poet's mind ever since the day of this festival: the goddess (probably a rustic statue) standing by the heap of grain, smiling, holding in her hands sheaves of corn and poppies, the emblems of fertility and plenty.

IDYLL VIII.

This Idyll appears to be in a very imperfect state, and possibly to have been made up, at the time of the collection of Theocritus' poems, from fragments of two or perhaps more Idylls. The lines 30-32, 61, 62, 71, 81, have the appearance of being inserted to fill up and connect the unconnected parts. Paley attributes the insertion of the elegiac lines 33-60 to the influence of Philetas the preceptor of Theocritus. The subject is the usual bucolic singing-match, between a cowherd, Daphnis (l. 6), and a shepherd, Menalcas (l. 9).

l. 3. Cp. Virg. E. 7. 3, 4. **ἀνάβω** means 'not yet quite grown up.' **πυρροτρίχω**, see on 6. 3.

l. 10. εἴτι πάθῃς. The usual Greek euphemism for death was παθεῖν τι. Translate 'even if you were to sing yourself to death.'

l. 11. Cp. Virg. E. 3. 28.

l. 13. In this line we have three anomalies: the use of θησεύμεσθα in the middle voice, the spondee ἄμιν in the fourth foot, violating, if the line be genuine, the rule of the bucolic caesura, which is strictly adhered to by Theocritus in the first ten Eclogues, and the optative with ἄν joined to the indefinite relative after a future tense. To get rid of the last objection Meineke and others read καὶ τίνα θ. δτις α. ἄρκιος εἴη; but this can only stand supposing that ἀεθλος can mean a prize as well as ἀεθλον, which is more than doubtful. Paley suggests τί δ' ἄμμι κεν ἄρκιον εἴη; The conjecture of Ahrens καὶ τίνα θησείς μίσθον, ἐμὴν δτις ἄρκιος εἴη; seems satisfactory, and gets rid of all objections.

l. 14. It does not appear necessary to insert the γε after θες, as the line is generally written; or to fill up the hiatus before ἄμνον. Either we may suppose a digamma to commence the word (for there is the same hiatus in the next line), or that it is Homeric, as in ll. 13. 22 ἀφθιτα αἰεῖ, and ibid. 23. 274; 2. 87.

l. 15. Cp. Virg. E. 3. 32.

l. 16. The counting of the sheep would be accomplished as they came into the fold.

ποθέσπερα is an adverb. See on 3. 3, with the article 4. 3.

l. 17. τὸ πλεόν. Mind the article. 'What shall be the advantage that the winner shall gain?'

l. 18. σύριγγα ἐννεάφωνον. Something superior to the ordinary σύριγξ, which had only seven notes. The form is described by Tibul. 2. 5, 31

'Fistula cui semper decrescit arundinis ordo,

Nam calamus cera jungitur usque minor.'

Cp. Virg. E. 2. 32.; 2. 36.

l. 19. ἴσον ἴσον. See on 6. 19. The wax was equally applied at the top and bottom of each reed, so that the whole was firm and compact.

l. 20. καθεῖην. See on 2. 34.

l. 26. 'Suppose we call you goatherd?'

l. 27. φαλαρός. See on 5. 103.

l. 29. Observe the change to the imperfect: 'the boys began to sing, and the goatherd was ready to decide.'

The next three lines, as remarked in the argument, are probably spurious.

l. 33. θεῖον γένος. So exactly do the lines of the two rivals correspond, that we see from v. 37 that the words θεῖον γένος refer only to πόταμοι, as in that line γλυκερὸν φυτὸν apply only to βοτάναι. See this exactness again in the pause in lines 35, 39.

l. 35. ἐκ ψυχᾶς, 'according to his (Menalcas') wish.'

τάς. The short Doric accusative, standing before ἀμνίδας is another instance in favour of the digamma. See vv. 14, 15.

l. 36. μηδὲν ἔλασσαν. See 11. 42.

l. 40. ἀφθονα πάντα, 'all his sheep ungrudgingly.'

l. 41. The first three lines of this tetrastich are generally attributed to Daphnis, and the lines 45, 46, 47, to Menalcas. I have however ventured to

make this alteration; for Menalcas being the shepherd, naturally speaks of the object of his care being benefited by the presence of his friend Milo, whom he mentions again v. 51; and similarly Daphnis would naturally speak of ὁ τὰς βῶς βόσκων, κ. τ. λ.

l. 41. ἐνθ' οἷς, understand ἐστὶ διδυμάτοκος.

l. 43. The same pause again, and in the answer v. 47, as in vv. 35, 39. The ἐνθα in this and the corresponding line 47 means (of course) 'where,' in answer to the ἐνθα, 'there,' of v. 41.

l. 45. Cp. Virg. E. 7. 59.

l. 47. It is not improbable that, considering v. 93, the reading ἐνθα καλὰ Ναῖς is more correct than ἐνθ' ἃ καλὰ παῖς, particularly as the form of the line is both more graceful and more in harmony with its corresponding line 43.

l. 49. ἀνερ. Cp. Virg. E. 7. 7; Hor. Od. I. 17, 7; Ov. Fast. I. 334

'placare sacrorum

Numina lanigeræ conjuge debet ovis.'

δ. Observe the rough breathing: the word means 'where.' The sense is 'Go, O he-goat, to the thickest depth of the wood, for he (Milo) is in that (depth); and say to him &c.;" the direction to the σιμαὶ ἐριφοὶ being parenthetical.

l. 52. There is no necessity for another καὶ in crasis with the article at the commencement of this line: ὁ can be considered long before the πρ as in v. 54, and 2. 70; 5. 11, 42, 69, 90, 132; 7. 2, 5, 101, 108; where a short vowel is lengthened before a mute and liquid in *arsi*: also in *thesi*, 7. 24; 10. 29, 44, 56; 13. 3, 16; 14. 53, 65, 68, &c. Hor. Od. I. 2, 7 mentions the same office of Proteus.

l. 53. This tetrastich I join to the former and give to Menalcas, on account of the σύννομα μᾶλλον of line 56. Besides, the lines 57-60 seem to suit Daphnis better, on account of γυναικοφίλας in l. 60, as referring to his love for Naïs mentioned above, v. 47. Then we must suppose the last four lines of Daphnis corresponding to the lines 53-56 to have been lost.

This I think is the best that can be made of this fragmentary part.

l. 53. Πέλοπος, proverbially rich. Cp. Tyr. Fr. 12. 7

οὐδ' εἰ Τανταλίδει Πέλοπος βασιλεύτερος εἴη.

l. 56. Translate, 'Looking towards the Sicilian sea at my sheep feeding together.' Cp. Wordsworth, Poems of the Imagination No. 16

'The cattle are grazing,
Their heads never raising,
There are forty feeding like one.'

l. 57. Cp. Virg. E. 3. 80.

l. 58. ὑσπλαγξ. Properly the *rope* at the starting-place of the race-course, which was let down at the start.

ll. 61, 62. See Argument.

l. 66. Cp. Hom. Il. 2. 24

οὐ χρὴ παννύχιον εὐδεν βουλευφόρον ἄνδρα.

l. 68. Cp. Virg. G. 2. 201. The meaning of the line is, 'you will not be tired (of eating) by the time it begins to grow again,' i. e. 'it will begin to grow again before you are tired of cropping it.'

l. 72. Here we are again in difficulties as to the connection between this and

the song of Menalcas: but as these may be all fragments of different poems, it is useless to attempt to explain or to arrange. We must be satisfied with the elegance of the lines.

l. 72. **σύνοφρυς**. The mark of beauty was considered to be a narrow forehead with eyebrows meeting. This Tennyson, in his Oenone, calls 'the charm of married brows.' Cp. Anacreon

ἐχέτω σύνοφρυν
βλεφάρων ἴτυν κελαίνην,
τὸ μεσόφρυνον δὲ μή μοι
διάκοπτε μήτε μίσγε,

speaking to the painter who was to paint his mistress' portrait. Art was employed to assist nature in the perfecting of this mark of beauty. See Ov. Ar. Am. 3. 201

'Arte supercilii confinia nuda repletis,'

and Juv. 2. 93

'Illa supercilium madida fuligine tinctum
Obliqua producit acu.'

l. 75. Cp. for repetition of adjective, 6. 8; and Dante Infer. 17. 115
'Ella sen va notando lenta lenta.'

l. 74. **λόγων τὸν πικρόν**. 'The sharp retort' which is generally made, or ought to be made, to such flattery. It was considered dangerous to receive praise or personal advantages without repudiating it; if such praise (otherwise) were prompted by envy, it would be injurious.

ll. 76-80. See on v. 7.

l. 77. Cp. Hor. Ep. 2. 27; Virg. G. 2. 470; E. 5. 46.

l. 79. Cp. Virg. E. 5. 32.

l. 83. **μέλι λείχαν**. The rustic idea of perfect happiness. A proverbial expression moreover. Cp. Plaut. Cas. 2. 8, 81

'Ut quia te tango videor mihi mel lingere.'

Calpurn. E. 4. 149

'Verum quae imparibus modo concinuistis avenis
Tam liquidum tam dulce sonant ut non ego malim,
Quod Peligna solent examina, lambere nectar.'

l. 87. Paley objects to **ἀτρε**, here used simply in place of **ἄ**. It is similarly used again 13. 22 and 15. 98, in both of which passages also Paley suspects an interpolation.

l. 89. See on 2. 34.

l. 91. The regret mingled with the joy of the bride is similarly spoken of by other poets, e. g. Tibul. 3. 4, 31

'Ut juveni primum virgo deducta marito
Inficitur teneras ore rubente genas;'

and Catul. 62, 20

'Hesperae qui coelo fertur crudelior ignis
Qui natam possis complexu avellere matris;'

and Tennyson, In Mem. 39

'When crowned with blessing she doth rise
To take her latest leave of home,
And hopes and light regrets that come,
Make April of her tender eyes.'

l. 93. Part of the legend about Daphnis was that he married a certain Naïs, Cp. Ov. Art. Am. i. 732

‘Pallidus in lenta Naïde Daphnis erat.’

After this he became enamoured of another maiden, who was perhaps called Xenea (see 7. 73); but, determined not to give way to this new love, he underwent all the distress of mind which is recorded in Id. i. 65 foll.

IDYLL IX.

In this Idyll again we have apparently fragments of Theocritus introduced, and connected, and concluded by verses composed by the compiler.

Daphnis and Menalcas are supposed to have grown up.

The first six lines are no doubt spurious. All these interpolations are however of a very early date, as they are imitated by Virgil.

l. 2. Cp. Virg. E. 3. 58.

l. 3. Cp. 4. 4; 25. 104.

l. 5. ἀτιμαγελεύντες. The noun ἀτιμαγέλαι is used 25. 132.

l. 10. There seems to be no reason for altering ἀπασας. Meineke has proposed ἀπώσας. Another emendation is ἀπ' ἀκρας.

Observe the position of the adjective λευκῶν at the commencement of the line: similarly 11. 13 and 48; 15. 119.

l. 11. See 5. 129.

l. 12. Cp. Virg. E. 7. 51.

l. 13. ἐρῶντες is Wuestemann's reading; the general one being ἐρῶντι (i. e. 3rd plur. pres. of ἐράω, understanding παῖδες as subject). ἐρῶντες is of course the dual of the present participle, ‘two lovers,’ understanding μελεδαίμετον before ἀκούειν.

l. 16. ὅσσ' ἐν ὄνερφ, a proverb, according to Scholiast, who also attributes to Homer a line which cannot be found there, i. e.

οὐδ' εἴ μοι τόσα δόη ὅσα ψεύδονται ὄνειροι:

the only line resembling it being Il. 9. 385, which ends with the words ὅσα ψάμαθός τε κόνις τε. Cp. Apoll. Rh. 2. 305

δαίνυτο Φινεύς

Ἀρπαλέως οἶόν τ' ἐν ὀνείρασι θυμὸν λαίνοιν.

l. 19. χορία, ‘paunch.’ See again on 10. 11.

l. 20. φαγοί. See passage of Aristoph. quoted on 7. 68. This φαγός was probably the fruit of the *Quercus aegilops* or ‘great prickly-cupped oak,’ whose acorns are used in tanning, and called Velani, or Valonia.

χειμαλίνοντος, ‘when it is winter,’ an impersonal genitive absolute.

οὐδ' ὅσων ὦραν ἔχω, ‘I care less,’ Cp. Virg. E. 7. 51.

l. 21. There is a charming simplicity about this comparison truly bucolic: 'I care less for winter than a toothless man for nuts when he can get gruel.'

l. 25. *στρέβω δοτρακον*, 'the shell of a conch,' or *Murex Tritonis*, Linn. This must have been a large specimen of shell-fish, to be divided into five (v. 27.)

l. 26. *Hycara*, or *Hycara*, a town on the north coast of Sicily.

l. 27. See 22. 75.

l. 28. The narrator here proceeds to relate the answer which he gave to the two shepherds. On *φαίετε φδάν* see next note.

l. 30. There is a doubt in the reading of this line between *φύσω* and *φύσῃς*. If *φύσῃς* be right, the narrator is addressing himself, so that the sense remains the same. But what is the sense? There was a superstition that falsehood brought upon those who were guilty of it some personal disfigurement (see 12. 24), such as a blister on the tongue or nose, or a black nail or tooth. (Hor. Od. 2. 8, 3.) But to what does the hope or prayer (or whatever is expressed by *μήκει φύσω*) refer, if it is supposed to be part of the narrator's song? The general interpretation is that he is expressing a hope that what he says about the friendship between himself and the Muses is true. This is not satisfactory, and I cannot understand *μήκει*.

I would suggest that the line be joined directly with the preceding, and *μή ποτ'* be read instead of *μήκει*: *μή* will then depend upon *φαίετε*, thus:—'Oh Muses, illuminate (or glorify) the song which I then sang in the presence of those herdsmen, so that I may never incur the penalty of falsehood,' i. e. if he boasted in his song of the friendship of the Muses, and they did not back him up by making it illustrious, his boast would be proved false. I do not consider it important that this interpretation robs the narrator's song of a line, and therefore makes it unequal in number of lines to the others.

l. 32. *ἱρηκες*. In this word the *η* belongs to the Doric, and the *α* to the Attic dialect. The same in the words *κητήρ*—*Ἰήσαν*—*Πρήπος*.

l. 34. *ἐξαιώας*. If this is a correct reading, it is a very remarkable substitution of an adverb for an adjective. It might possibly be emended *εὐξαμένους*. Valckenaer conjectured *ἔδαρ ἐργαίαις*.

l. 35. Cp. Hor. Od. 4. 3 foll.

l. 36. Cp. Hor. Ep. 1. 2, 23 'Circes pocula,' 'no magic spell has ever power over them.'

IDYLL X.

A thoroughly natural spirit of country life animates this characteristic Idyll.

Battus and Milo are reaping together. Battus cannot get on with his work, and confesses that he is in love; and at the request of his companion sings the praises of Bombyce his sweetheart, who, from his description, was not likely to have a crowd of admirers. Milo, a totally different character, who despises such nonsense, sings a song containing partly maxims of country life, partly satirical abuse of the bailiff, and sneers at his comrade's 'spoony' disposition.

1. 1. **βουκαίε**. See also v. 57. This word properly denotes a man who ploughs with oxen; hence it means any rustic or (conveying a sort of idea of clownishness) 'clod.' Cp. ll. 13. 824 **βουγαίε**.

πεπόνθεις. See on 4. 7.

1. 2. **ὄγμον**, properly a 'furrow'; hence the track which the reapers make through the corn.

1. 4. **ὥσπερ δις ποιμένας**, 'as a sheep (is left behind) the flock.'

κάκτος: the *Cactus Opuntia*, which has stalks composed of broad flat joints, grows plentifully on Etna. Cp. **τύμμα**, for the wound of a thorn, in 4. 55.

1. 5. 'What will you be like in the evening, or even in the afternoon?'

1. 6. **ἀρχομένω**, 'when (the day) is only just beginning.' This is Ahrens' reading for **ἀρχόμενος**.

αὐλακος, 'furrow,' hence the corn growing along it: the genitive is governed by **ἀποτρώνεις**.

1. 8. Cp. Arist. Rhet. 1127 **ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς**.

1. 9. **τῶν ἔκτοθεν**, 'of things unconnected with his business.'

1. 11. **χαλεπόν**, κ. τ. λ. A proverb, of which Milo has a large stock. Lit. 'It is hard to give a dog a *taste* of paunch;' i. e. if he once tastes it, he will have it all. So Milo hopes that he may never be in love the least; for fear a degeneracy from his stern impassible habits should follow rapidly.

This proverb is also found in Hor. Sat. 2. 5, 83, where however Horace seems to have misunderstood the meaning of **χορίων** and expressed it by 'corio,' leather; unless 'corium' can likewise signify 'paunch.'

1. 12. **ἐνδεκαταῖος**. See on 2. 4.

1. 13. More proverbs: 'You are drawing wine from a cask, that's plain;' i. e. you have abundance, you have no need to work, if you can afford so much time to be in love. 'But I,' he adds, 'have but sour wine and not enough of that.' **ὄξος** was the common stuff given to labourers, as we should say 'small beer,' 'swipes.'

l. 14. Battus continues without noticing Milo's muttered interruptions. 'All at home (he says) is neglected.' Cp. Virg. E. 2. 70. ἀπὸ σπέρῳ is not to be understood literally, because the period was only eleven days; but they are the words of the proverb.

l. 15. ὁ Πολυβότα, 'the servant of Polybotas.' See 2. 70.

l. 17. Another proverb. Cp. Hor. Od. 3. 2, 31. Milo, hearing who was Battus' sweetheart, laughs heartily at his choice. 'You have (says he) what you have long wished for,' i.e. you will be well punished for your folly in falling in love.

l. 19. αὐτός, 'alone.' See 4. 15; 21. 2.

l. 20. μὴδὲν μέγα μυθεῖ. 'Don't you boast, you may be yourself overpowered by the unexpected god.'

l. 24. τὴν ραδινάν, 'the slender girl.' So *he* calls her; others would call her 'bag o' bones.' Cp. Lucret. 4. 1167

'ραδινὴ vero est jam mortua tussi,'
she who is in the last stage of consumption is called 'ραδινή.'

l. 26. The lover sees his sweetheart through the rose-coloured medium of love, which makes all her blemishes appear beauties. Cp. Lucr. 4. 1146

'Hoc faciunt homines plerumque cupidine caeci
Et tribuunt ea quae non sunt his commoda vere:

Nigra μελίχροος est; immunda et foetida ἀκοσμος;
Caesia, παλλάδιον; nervosa et lignea, δορκάς, &c.;
who is thus imitated by Molière. Misanth. 2. 5

'Ils comptent les défauts pour les perfections,
Et savent y donner de favorables noms.
La pâle est au jasmin en blancheur comparable;
La noire à faire peur, une brune adorable;
La maigre a de la taille et de la liberté;
La grasse est dans son port pleine de majesté,' &c.;

also Hor. Sat. 1. 3, 39 foll., and Ov. Ar. Am. 2. 657

'Nominibus mollire licet mala. Fusca vocetur
Nigrior Illyrica cui pice sanguis erit;
Si paeta est, Veneri similis; si flava, Minervae;
Sit gracilis, macie quae male viva sua est.'

l. 28. 'What if she be of a dark complexion? Such also is the hue of sweet flowers.' Cp. Virg. E. 10. 38. For *ὡν* see 7. 64.

γραπτὸν ὑάκινθος. Whatever flower this was, it bore upon its petals marks similar to ΑΙ or V, which were the subjects of two different legends; the ΑΙ being supposed to represent the name ΑΙΑΞ (Ajax), from whose blood the flower sprang; the V being the origin of a similar legend about Hyacinthus. Cp. Mosch. Epit. Bi.

νὺν ὑάκινθε λάλει τὰ σὰ γράμματα, καὶ πλέον αἱ αἱ
βάμβαλε σοῖς πετάλοισι.

Of this flower Ov. M. 10. 206 foll. says

'Flosque novus scripto gemitus imitabere nostros.
Tempus et illud erit quo se fortissimus heros (Ajax)
Addat in hunc florem folioque legatur eodem.

Ipsæ suos gemitus foliis inscribit et AI AI

Flos habet inscriptum funestaque litera ducta est;'

also Virg. E. 3. 106.

Thus two different legends, probably referring to two different flowers, became confounded together. The flower meant here may be either the *gladiolus*; or the *delphinium Ajacis*, which is a kind of larkspur; or the Martagon lily, commonly called Turk's cap.

l. 30. Cp. Virg. E. 2. 63.

l. 31. The crane followed the plough to pick up the grain; this we learn from Anth. Pal. 7. 172

ἀρπάκτειραν σπέρματος ὑψιπέτη Βιστονίαν γέρανον.

l. 33. *χρῦσοι ἀνεκείμεθα.* 'We would be set up as golden statues.' Cp. Virg. E. 7. 35, and 17. 124.

l. 34. *τὼς αἰλῶς.* 'Your flutes,' which you had formerly when playing to the mowers in the farm of Hippocoon.

l. 35. *σχῆμα,* 'a costume;' i. e. some special and appropriate *get-up*. *ἀμύκλας,* 'dancing-shoes' from Amyclae.

l. 36. *ἀστράγαλοι,* 'thy feet are white and well proportioned as dice.'

l. 37. *τρυχῶς.* This word, of which the Schol. says the right form is *στρυχνος* (whence our *strychnine*), denoted some variety of nightshade. We may imagine the comparison to be with the narcotic properties of the juice. Her voice had a soft and *soothing* tone, just as the sound of murmuring waters or whispering leaves is said to invite sleep.

l. 38. Ironical, of course.

l. 40. 'Alas! here am I a bearded man, and no match for so graceful a poet.' Still in sarcasm.

l. 41. See on I. 149; 7. 50.

Λυτίρσα. There was a legend about a man of this name who, after hospitably receiving strangers, used to compel them to go out and reap with him, and end by murdering them. There appears no allusion to that here, but only to the name as connected with the earliest accounts of reaping and of reapers' songs.

The song itself consists of short maxims, like the gnomic poems of Solon and Theognis.

l. 45. *σύκινοι ἄνδρες,* 'men of fig-wood,' i. e. good for nothing. Cp. Hor. Sat. 1. 8, 1. The same habit of passers-by abusing the idleness of labourers in the field is alluded to by Horace (Sat. 1. 7, 30), where he says that a man was so great a master of abusive language that the passer-by who addressed him as 'cuckoo!' or 'lazy loon!' would never get the last word.

l. 46. It is recommended here that the sheaf should be laid down so that the part of the stalk which was cut (*ἀτομά*) should point towards the prevailing wind. This was supposed to fill out the ear.

l. 48. *τὸ μεσαμβ.* See on I. 15. Cp. Virg. G. 1. 298. The dryness of the corn at midday would of course favour the threshing as it would impede the reaping. With *φεύγειν* as with *ἀρχεσθαι*, &c., understand *δεῖ* or *χρή*.

l. 51. *ἐλινύσσει.* See on I. 15.

l. 52. Here the character of the song changes into abuse and ridicule of the close-fisted bailiff.

l. 55. 'Remember to cook our porridge better, stingy Mr. Bailiff; and take care you don't cut your fingers *splitting the cumin seed*.' Stingy people were said to split cumin or cress seed; just as we say 'to skin a flint.' Aristophanes has a delightful word expressing it; *κυμνοσπιστοκαρδαμόγλυφον*.

l. 57. *λιμῆρόν*, miserable, contemptible.

IDYLL XI.

We have here a poem addressed to Nicias, who was, we may suppose, in love; and the poet recommends him to do as Polyphemus did, and try the charm of music as an antidote. Nicias was a physician; the XIIIth Idyll is also addressed to him, and the XXVIIIth was sent with a present to his wife. We are told by the Scholiast that Nicias answered this Idyll approvingly, and that the two first lines of his answer were

*ἦν ἄρ' ἀληθὲς τοῦτο Θεόκριτε· οἱ γὰρ ἔρωτες
πολλοὺς ποιητὰς ἐδίδαξαν τοὺς πρὶν ἀμούσους.*

This is one of the most perfect specimens of genuine pastoral poetry that has come down to us. The expression *ὁ Κύκλωψ ὁ παρ' ἡμῖν* in v. 7. points to Sicily as the place where it was written.

l. 1. *πεφύκει*. See on 4. 7.

l. 2. For different kinds of remedies anciently in use, see Blomfield on Aesch. P. V. 488. The principal were *χριστά*, *παστά*, *πλαστά*, and *πιστά*, to which were added *βρωσιμά*, and *ἐπιδαί*. For the idea, cp. Ov. M. I. 523 'Hei mihi quod nullis amor est medicabilis herbis.'

l. 4. *ἐπί*, 'in the power of.' Cp. 15. 72, and Hom. Od. 13. 60 *γῆρας καὶ Θάνατος, τάτ' ἐπ' ἀνθρώποισι πέλονται*.

l. 7. *οὕτω*, 'thus;' that is, by aid of this remedy.

ὁ παρ' ἡμῖν. See Argument.

l. 10. He did not love her in the ordinary manner, and shew his affection by sending apples, or roses, or locks of his hair; but in downright frenzy.

l. 11. *ἀγείτο κ.τ.λ.* Cp. 13. 67.

l. 12. *αὐταί*, 'by themselves.' Cp. Virg. E. 4. 21; 7. 11. See on 10. 19.

l. 13. *χλωρᾶς*. Observe the emphatic position of this adjective. See on 9. 10.

l. 16. *κυπρίδος ἐκ μεγ*. Join these words with the preceding line, 'having an abominable wound at his heart (received) from great Venus.' *βέλεμνον* is the subject of *πάξε*.

l. 20. The comparisons of Galatea's beauty put into the mouth of Polyphemus are wonderfully in keeping with the perfectly pastoral character of

the scene and the poem. As a contrast to these lines, and for no other reason, it is worth while to refer to Ovid's imitation in *Met.* 13. 789 foll., and remark how he has indulged his wearisome habit of wearing an idea threadbare.

Virgil's (*E.* 7. 37) is far simpler, and in better taste. Cp. also Catullus 17. 15

'Puella tenellulo
Delicatiores haedo.'

A more modern imitation is in Polyphemus' famous song in Handel's 'Acis and Galatea'

'O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright than moonshine night,
Than kidlings blithe and merry!'

l. 21. *δμφακος ὤμας*. The grape then was more shining than when covered with the bloom of ripeness.

l. 22. *αἶθ'* = *αἶθε*, 'hither.'

l. 24. Cp. *Hor. Ep.* 12. 25.

l. 25. Cp. *Virg. E.* 8. 37.

l. 26. Neptune and Thoosa, the daughter of Phorcys, were Polyphemus' parents.

φύλλα for flowers; again 18. 39; 22. 106.

l. 31. Cp. *Virg. E.* 8. 34.

The Cyclops here describes with delightful simplicity his own ugliness, but says that this does not matter as he is so rich. Cp. *Ov. M.* 13. 851.

l. 34. Cp. *Virg. E.* 2. 21, *Ov. M.* 13. 529.

l. 36. Cp. *Calpurn. Ec.* 2. 68 foll.

'Mille sub uberibus balantes pascimus agnos
Totque Tarentinae praestant mihi vellera matres:
Per totum niveus premitur mihi caseus annus.'

l. 37. *ταρσοί*. Cp. *Hom. Od.* 9. 219
ταρσοί μὲν τυρῶν βρῖθον.

l. 39. *τίν* here and in line 55 and 68, and in no other place in Theocritus, is accusative.

l. 40. *νικτὸς ὥρι*. See 24. 38.

l. 41. *μαννοφόρος*, 'adorned with necklaces' as pets. Others read *μανοφόρος* and derive from *μήνη*, 'having a crescent-shaped blaze' like the calf in *Hor. Od.* 4. 2, 57 foll. The reading *μαννοφόρος* is preferable.

l. 42. Cp. *Virg. E.* 9. 39 foll., a very close imitation of this passage.

l. 43. *ὀρεχθεῖν*, 'to roar.' So in *Hom. Il.* 23. 30, *Od.* 5. 402
ὀρχθεῖ γὰρ μέγα κύμα.

Compare with this the expansion of the same idea by Tennyson in the 'Princess'

'Come, &c. . . . and let the wild
Lean-headed eagles yelp alone, and leave
The monstrous ledges there to slope, and spill
Their thousand wreaths of dangling water-smoke.'

l. 46. *μέλας κισσός*, the common ivy. See on 1. 29.

l. 49. Observe the genitive after *ἔλονται* as if with omission of *μᾶλλον*. Cp. Soph. Phil. 1100

τοῦ λῶνος δαίμονος εἶλου τὸ κάκιον αἰνεῖν.

l. 50. *λασιώτερος*, 'too hairy.'

l. 52. *καίμενος*, 'singed.' The allusion is both to the ardour of his love, and the actual singeing with which Galatea is to modify his bristly appearance.

l. 53. *τὸν ἔν'*. So 6. 22.

l. 55. *ὥς κατέδυν*. Observe the indicative mood after *ὥς*, and see note on 4. 49.

l. 57. See on 3. 28.

l. 58. *τὰ μὲν*, the poppies; *τὰ δέ*, the *κρινὰ λευκά*, which are probably *snowdrops*, which would appear in January in that climate.

l. 60. *αὐτόθι*, 'on the spot.'

l. 61. We learn from Hom. Od. 9. 125 that the Cyclopes were unacquainted with nautical matters. Hence Polyphemus will have to wait for some chance traveller to teach him to swim.

l. 63. 'Come out, O Galatea, and when you have come out, forget, as I do sitting here to-day, to go home again.'

l. 65. Cp. Virg. E. 2. 28.

l. 66. For *τάμισον*, 'rennet;' see 7. 16.

l. 67. *ἃ ματὴρ κ.τ.λ.* 'It is all my mother's fault.'

l. 71. *σφύσδην*, 'burn with fever.'

l. 72. Cp. Virg. E. 2. 69 foll.

For *ἐκπεπτάσαι*, see on 2. 19. Theocritus no doubt aimed these last lines at his friend Nicias.

l. 75. *τὸν παρειοῖσαν ἀμάλγε*. A regular shepherd's proverb, equivalent to our 'bird in the hand,' &c. Cp. Callim. Ep. 32

*χοῦδος ἔρωι τοῖοσδε τὰ μὲν φεύγοντα διώκειν
οἶδε, τὰ δ' ἐν μέσσω κείμενα παρπέταται.*

and Hor. Sat. 1. 2, 108.

l. 76. Cp. Virg. E. 2. 73.

l. 78. *κιχλίσδοντι*, 'giggle.' The words are evidently etymologically connected.

l. 79. *ἐν τῇ γῇ*. On land, if not at sea.

l. 80. *ἐποίμαινεν*. Cp. Eur. Hipp. 151, Aesch. Ag. 652, with the word *βουκολέω*. There is besides, of course, an allusion to Polyphemus' ordinary occupation.

l. 81. *χρυσόν*, for a doctor's fee. A hit at Nicias.

IDYLL XIII.

This Idyll also is addressed to Nicias; and contains an account of the loss of Hylas, whom, as he was drawing water at a fountain for the use of the Argonauts, the enamoured Nymphs dragged in.

This subject is also mentioned by Virgil, E. 6. 43 foll., and (apparently in imitation of this Idyll) by Propertius, Eleg. 1. 20, 17 foll.

Hylas was son of Theiodamas, king of the Dryopes, who had been killed by Hercules.

1. 1. The subject of *ἔτεχ'* is the unexpressed antecedent of *ᾧτινι*. 'It was not for us alone, as we used to think, Nicias, that the God, whoever was the parent of Eros, begat him.'

Cp. Plat. Symp. 1:6 b. *γονῆς γὰρ Ἐρωτος οὐτ' εἶσιν οὔτε λέγονται ὑπ' οὐδένος οὐτ' ἰδιώτου οὔτε ποιητοῦ*.

1. 4. Cp. Hor. Od. 4. 17, 21.

1. 5. For this repetition of the article, see 4. 21; 2. 74.

1. 6. The combat between Hercules and this Nemean lion is described at length in 25. 167 foll.

1. 11. Paley considers this line interpolated. It is of course out of place for day-break to come between mid-day and evening; and the two last would be especially the times of rest and leisure which Hercules would devote to the education of his *protégé*.

With *λευκίππος* cp. Aesch. P. 384 *λευκόπαιλος ἡμέρα*.

1. 14. *κατὰ θυμόν* = 'ex sententia,' satisfactorily, according to his wish.

1. 15. This line has given rise to much discussion. The general interpretation is that *εὖ ἔλκων* is a metaphor from animals of draught, and means 'drawing well,' i. e. doing a good share of the work; so as to make a well-matched pair with Hercules, like the 'juvenci' in Virg G. 3. 169. Why should we not, however, understand an entirely different metaphor, viz. that of *weight*? For *ἔλκω* is of frequent use, to express the weight of anything, 'to draw or turn the scale.' In this way we get a more special meaning for *πεποναμένος* and *ἀλαθινόν*, as applied to the working of metal and the quality of the result. I would then thus translate l. 15, 'And by shewing good weight might turn out for him a sterling man.'

1. 16. *μετά* here, as frequently, = 'to fetch.' We use 'after' in the same way. Cp. 7. 24.

1. 17. Cp. Catull. 64. 4

'Quum lecti juvenes Argivae robora pubis,
Auratam optantes Colchis avertere pellem
Ausi sunt vada salsa cita decurrere puppi.'

1. 20. *Μιδάτιδος*. See 24. 1.

1. 22. Paley considers this and the two following verses interpolated: 1 do

not quite see why. The Symplegades were at the entrance of the Euxine sea from the Thracian Bosphorus; consequently at the time of the events narrated in this Idyll, the scene of which is on the shore of the Propontis, the Argo had not yet passed through them: but what of that? The lines in question are merely the poet's description of the vessel, as it were reminding the reader; 'the Argo, that ship, you remember, which by passing through the Symplegades on its way to Phasis, fixed them for ever.'

l. 23. The words βαθὺν δ' εἰσέδραμε Φάσιν are parenthetical, and would naturally come at the end of the sentence. 'She swooped through the great expanse like an eagle, and ran into the deep Phasis.' So Ov. M. 7. 6

'Multaque perpassi claro sub Iasone tandem

Contigerant rapidas limosi Phasidos undas.'

l. 24. χοιράδες, 'rocks projecting above the sea.' Also called χοῖροι, from their resemblance to a hog's back.

ἔσταν, 'became fixed,' because they were destined to do so as soon as any ship had passed through them unhurt.

l. 25. This refers to the heliacal rising of the Pleiads, i. e. when they just rise long enough before the sun to be visible at early morning in the east. See on 7. 53, Virg. G. 4. 231, Hes. Op. D. 384. They would be in this position about the end of April, when the lambs are weaned, and fed apart. Cp. Eur. Cyc. 27

παῖδες μὲν οὖν μοι κλιτύων ἐν ἑσχάτοις,
νέμουσι μῆλα νέα.

The traces of the bucolic poet are manifest in these lines, and again 30-35, and in the description of the fountain; though the Idyll generally is in the Epic style.

l. 29. Νότῳ, 'by means of the south-west wind.' So also
πολιοῦ πέραν πόντου χειμερίῳ νότῳ χωρεῖ.

Soph. Ant. 335.

We may call this the dative of coincidence; it is really almost equivalent to an adverb.

l. 30. Κιανῶν. The town of Kios on the south-west of Bithynia.

l. 31. Cp. Virg. G. 1. 46.

l. 32. κατὰ ζύγα, 'in pairs' according to the benches of the ship, each of which held two rowers.

l. 34. δνειαρ, 'a great advantage for couches of leaves.'

l. 35. βούτομον, 'the flowering rush.' *butomus umbellatus*, Linn.; the epithet ὄξυ applies well to its three-sided leaves, which will wound the hand which incautiously gathers the pink flower, which stands on a stalk two or three feet high. Or possibly it refers to the acrid taste of the same leaves.

κόπειρον. See on 1. 106.

l. 40. ἡμένῳ, 'low-lying.' So 'Usticæ cubantis' Hor. Od. 1. 17, 11; 'Thapsus iacentem' Virg. Ae. 3. 690, and, nearer still, Sil. Ital. 8. 508 'per udos Alba sedet campos.'

l. 41. χελιδόνιον. This is not the *Chelidonium* or Celandine, evidently: though what it is, must be left to conjecture.

ἀδιδαντον. *Adiantum capillus Veneris*. The well-known maiden-hair fern.

l. 42. See on 3. 23 for σέλινα.

ἀγρωστis. This plant receives the epithet *μελιγδής* in Hom. Od. 6. 90. It is probably the *Cynodon* (or *Panicum*) *dactylon*, which is a thickly growing grass with creeping stem.

l. 45. *ἔαρ ὀρώσα.* Cp. Hor. Od. 4. 5. 6.

l. 46 foll. See the imitation in Propert. 1. 20. 43 foll.

‘Tandem haurire parat demissis flumina palmis

Innixus dextro plena trahens humero.

Cujus at accensae Dryades candore puellae

Miratae solitos destituere choros,

Prolapsum leviter facili traxere liquore;

Tum sonitum rapto corpore fecit Hylas.’

l. 47. *ἔφυσαν*, ‘clung.’ So Hom. Il. 6. 253

ἐν τ’ ἄρα οἱ φῶ χειρὶ.

l. 50. *ἄθροος*, ‘all of a heap,’ used graphically of the lion gathering himself together for a spring in 25. 252.

l. 52. A meteor was supposed to foretell wind. So Hom. Il. 4. 76

οἶον δ’ ἀστέρα ἦκε Κρόνου παῖς ἀγκυλομήτεω

ἦ ναῦτσι τέρας, ἥε στράτῳ εὐρέϊ λαῶν.

Hence the sailor warns his companions to raise the yards and sails.

ῥπλα, like Lat. ‘arma,’ any part of the rigging.

l. 56. *Μαιωτιστῖ*. Join with *εὐκαμπτία*: ‘well bent after the Scythian pattern.’ These bows, when unstrung, would be reflexed like a letter C, and when strung be in the form of a cupid’s bow.

l. 58. From Hom. Il. 11. 462

τρεῖς μὲν ἔπειτ’ ἦυσεν ὅσον κεφαλῇ χάδε φατός.

and see again Propert. l. c.

‘Cui procul Alcides iterat responsa, sed illi

Nomen ab extremis fontibus aura refert.’

Cp. Virg. E. 6. 44.

l. 66. *ἀλώμενος* governs *οὔρεα*. So Eur. Hel. 532

πορθμοὺς ἀλᾶσθαι μυρίους.

ll. 67, 68. Two lines which present difficulties which have given rise to many conjectures. There is no sense in *τῶν παρεόντων* except with the reading *γέμεν* for *μένεν* i. e. ‘the ship having its upper rigging set was full of those present.’ Might we not read *τῶνδ’ ἀπείοντων*, ‘while these (Hercules and Hylas) were absent?’ Again, what is *ἐξεκάθαιρον*? Reiske has conjectured *ἱκρία* for *ἰστία*, ‘they were cleaning the decks.’ Ziegler suggests *ἰστία ἐξεχάλαινον*, but there is no authority for the word. The sense we naturally look for is, ‘they took down the sails again, waiting for Hercules,’ and this is given by Wordsworth’s conjecture *αὐτε καθείλον*. The best to be made then of the lines seems to be,

ναῦς μένεν ἄρμεν’ ἔχοισα μετήρσια τῶνδ’ ἀπείοντων,

ἰστία δ’ ἥϊθεοι μεσονύκτιον αὐτε καθείλον.

l. 72. *μακάρων*, for this genitive cp. Hor. Od. 3. 13, 13.

l. 73. Wordsworth reads *ἤρωα*, supposing a play upon the word involved in *ἠρώησε*: but surely this is foolish, because they did not call him *ἤρωα* but *λιπονάυταν* because he deserted the Argo.

l. 75. *ἄξενον*. See Ov. Trist. 3. 11, 7 ‘inhospita litora Ponti.’

IDYLL XIV.

This Idyll (like the XVth) is an imitation of some *mime* of Sophron, in which the male character of the middle class is portrayed, as in the XVth is the female. Both Idylls abound equally in proverbs. The subject of the present Idyll is as follows: Aeschines has invited a friend Thyonichus, in order to confide to him the sad tale of his quarrel with his sweetheart Cynisca on account of her preference of one Lycus, and to ask his advice about going to Alexandria to take service in the army of Ptolemy Philadelphus. His friend sketches the character of Ptolemy and strongly recommends him to do as he proposes.

There is a difference of opinion as to whether this was written at Syracuse or Alexandria: it seems to have been written at all events for Ptolemy to read. Disturbances at Syracuse, which lasted from the death of Agathocles 289 B.C. till the praetorship of Hiero 275 B.C., induced many of the inhabitants, and among them Theocritus (who probably may be alluded to as Simus in line 53), to emigrate to Alexandria. It seems probable therefore that during that period Theocritus at the court of Ptolemy wrote this Idyll with a view of pleasing that monarch by inducing others of his countrymen to join him there.

1. 1. χαίρην, understand λέγω. Lat. 'jubeo salvere.'

ἀλλὰ τοιαῦτα, 'Well, the same to Aeschines!'

1. 2. ὡς χρόνιος. Cp. 15. 1.

1. 3. 'We are not getting on very well.'

ταῦτα for διὰ ταῦτα, as in Aristoph. Pac. 414

ταῦτ' ἄρα πάλαι τῶν ἡμερῶν παρεκλεπτέτην.

and Nub. 319

ταῦτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγμ' ἡ ψυχὴ μου πεπότηται.

1. 4. After Alexander's time beards became unfashionable. Cp. Juv. 9. 12
'Horrida siccae Silva comae.'

1. 6. Cp. Arist. Nub. 103

τοὺς ὠχριοῦντας, τοὺς ἀνυποδῆτους λέγεις

ὃν ὁ κακοδαίμων Σακράτης;

1. 7. 'He was in love, too, I expect;—but with bread;' a half-starved philosopher.

1. 8. παίιδαις ἔχων, 'you are always joking.'

1. 9. 'I shall go mad unawares some day: I am only a hair's breadth from it now.'

1. 10. For *ἄσυχος* some read *ἀσυχῆ*, i. e. 'in a quiet sort of way.' Translate the reading of our text, 'at one time patient, at another impetuous.'

1. 11. κατὰ καιρόν, 'just as it suits you.'

l. 15. **Βίβλινον**. Whatever wine this was, it is praised by Athenaeus, who gives two accounts of it, one, that it came from Bibline in Thrace; another, that it was made from a kind of vine called *βιβλία*, grown in Italy.

1. 16. τετόρων. Ср. 7. 147.

ὦς ἀπὸ λαυῶ, 'fresh and fruity.'

l. 17. The word *τῦς* in this line is a puzzle. They were eating things calculated to increase a desire for drinking—truffles and snails. Cp. Mart. 4. 46, 11 'Cum bulbis cochleisque.' The *cocblea* or *belin pomatia* is now in many countries considered a delicacy. A passage in Athenaeus, 8, p. 356. F. (κτένας, βόλβους, μέγαν τε πουλύνουον) confirms Wordsworth's conjecture of *κτεῖς* for *τῦς*. This *κτεῖς* = Lat. 'pecten' (cp. Hor. Sat. 2. 4. 34) or scallop, whose shell bears an unmistakable resemblance to a comb.

ἐκπρέθη, 'were picked specimens:' cp. the use of ἐφαίρετος.

ἦς πότος αἰδύς, 'it was a jolly drinking-bout!'

1. 19. **ὡςτις**, 'to the health of whomsoever each wished.' Cp. for the genitive case, Hor. Od. 3. 19. 9.

l. 21. παρέοντος ἐμεῦ, 'because I was present:' she dared not mention Lycus' name.

l. 22. *λύκον εἶδες*. An allusion to the superstition that on meeting a wolf you became dumb if the wolf saw you first. See Virg. E. 9. 54. The point of this remark here is—Why can't you speak, you saw the *wolf*, not the wolf you. Of course with allusion to her lover, Lycus.

l. 23. κηφάπτει, 'and she blushed,' καὶ ἐφῆπτο. We may compare with this line the jokes of Falstaff upon Bardolph's red nose—'Thou art the knight of the burning lamp.' 'Thou hast saved me a thousand marks in links and torches,' and the like.

l. 24. 'Lycus is the man.'

l. 25. Observe the sneer in πολλοῖς δοκέων, 'Whom many people imagine to be good-looking.'

1. 26. κλύμενον, 'notorious.'

l. 27. 'This had come to my ears also, just in a whisper.'

l. 28. Cp. 10. 40, 'letting my beard grow as a man in vain,' i. e. without developing also a man's determination and discretion.

l. 30. τὸν ἐμὸν Λύκον ἀπ' ἀρχᾶς, 'the story of my rival L. from the beginning of his courtship; adapting it to some Thessalian air.'

l. 31. κακαὶ φρένες, 'a mischievous fellow!'

1. 34. *τὸν λόγῳ*, 'whose hot temper you know.' I imagine that he struck the Larissaean, not Cynisca. She however, frightened at the prospect of a general fight, is glad enough to run away, and he follows her with the taunts of vv. 36-38.

l. 35. κάλλαν, understand πληγὴν. Cp. Aesch. Ag. 1357

παίω δέ νιν δίσ

καὶ πεπτωκότητι

τρίτην ἐπενδίδωμι.

1. 38. **μᾶλα**, 'as sweet as apples,' considered as tokens of love.

l. 39. Either some word like *δοῦσα* or *εἰρούσα* must be understood to govern *μάστακα*, or (as Paley supposed) a line has fallen out which contained some such participle.

l. 43. We are informed by the Scholiast that this proverb refers to people who have gone away and are not likely to return. Cynisca went off, as the bull in the proverb went into the forest. The reading in the text is Meineke's alteration of the old *ἐβακεν* or *ἐβα καί*. Paley suggests *αἰνος θῆν* λέγεται τὸ 'βέβακεν κ.τ.λ.

l. 44. With *ταῖς* understand *ἡμεραί*.

l. 46. The word *οὐδέ* must be taken with *κέκαρμαι*—'So many days have passed since we have been separated, and I go unshaven like a Thracian.'

l. 49. *δυστανοὶ Μεγαρήες*, 'like the ill-starred Megarians.' A historian of uncertain date, called Deinias, relates that these people sent to ask the oracle of Apollo what state of Greece was the most powerful, in the expectation that they themselves would be declared to be so: but the oracle, after mentioning the excellence of several states, spoke thus of the Megarians:

ὑμεῖς δ' ὦ Μεγαρήες οὔτε τρίτοι οὔτε τέταρτοι
οὔτε δυωδέκατοι οὐτ' ἐν λόγῳ οὐτ' ἐν ἀριθμῷ.

Cp. Callim. Epig. 26

τῆς δε ταλαίης

νύμφης, ὥς Μεγαρέων, οὐ λόγος, οὐδ' ἀριθμός.

. 50. *ἀποστήξαιμι*, 'if I could cease to love.'

l. 51. *πέθεν*, 'how can I?' Then he compares himself to the proverbial rat who stuck in the pitch which he wished to taste. As we learn from the Schol. the proverb refers to those who have got into a mess and cannot extricate themselves. The omission of the reduplication in *γεύμεθα* is very remarkable: perhaps we ought to read *γεύσατο*. The same proverb occurs in Dem. in Polyc. 1215 *ἀρτι μὲν πίττης γεύεται*.

l. 56. *ὥς* or *ὡν* must be read instead of the ordinary *ὁ στρατιώτας*.

δμαλός, 'average.'

l. 57. 'I hope what you desire will turn out according to your wish.'

Cp. Arist. Pac. 941 *πάντα χωρεῖ κατὰ νοῦν*.

l. 60. Thyonichus repeats, 'as I said before, the best possible fellow to a free man.'

ll. 63, 64. *αἰτεῦμενος*. 'Not refusing when he is asked; at least (when he is asked for) what a king ought to be asked for.'

l. 66. *περονᾶσθαι*, 'to have buckled,' i.e. if you have a mind to put on his uniform.

ἐπ' ἀμφοτέροις. Cp. Tyrtæus 10. 3

ἀλλὰ τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροις

στηριχθεὶς ἐπὶ γῆν, χεῖλος δδούσι δακνών.

l. 68. *ἀπὸ κροτάφων*, 'from our temples downwards we grow old.'

l. 70. *χλωρόν*. 'While our knees are young.'

ᾧς for *ἑώς*. Cp. Hor. Ep. 13. 4, Od. 1. 9. 17.

IDYLL XV.

In this Idyll, which represents most amusingly and interestingly the characters of women of the middle class at Alexandria, the poet relates how two women, Gorgo and Praxinoë, after a short conversation, in the manner of women of every age, about their husbands and the prices of their dresses, go out into the crowded streets accompanied by their maids, Eutycheis and Eunoe, to see the procession in honour of Adonis, and to hear the praises of Arsinoë and Berenice sung at the palace. An excellent opportunity is thus offered to the poet of describing character after the manner of Sophron, and of eulogizing the family of Ptolemy. The Idyll was probably written after the poet's return to Sicily, which took place 275 B.C.

l. 1. ὡς χρόνῳ. Cp. 14. 2.

l. 2. θαυμ' κ. τ. λ., means that she had nearly given her up.

δρη, 'see for.' Cp. Hom. Od. 19. 97

Εὐρυνόμῃ, φέρε δὴ δίφρον καὶ κῶας ἐπ' αὐτοῦ.

l. 3. κάλλιστα. So Lat. 'benignè,' 'no thank you, it will do as it is.' Cp. Arist. Ran. 508

κάλλιστ', ἐπαίνῳ.

l. 4. 'Oh! my foolish spirit!' to have undertaken such a journey.

ὑμῖν, a good instance of Dativus Ethicus. See on 5. 144.

l. 5. ὄχλῳ, 'on account of the crowd.'

l. 6. 'Everywhere are thick boots, and men with fashionable cloaks,' i. e. both rough and elegant people. The χλάμυς was a Macedonian importation.

l. 7. ὦ μέλ', more generally used in speaking to a man. This is Meineke's alteration for ἐκαστοτέρῳ ἐμ'.

l. 8. ταῦθ' belongs to ὅπως, 'for this very reason (cp. 14. 3) that we may not be neighbours.'

ὁ πάραρος τῆνος, 'that madman (your husband).'

l. 10. ποτ' ἔριν, κ. τ. λ. 'out of spite, the jealous brute, always the same.'

l. 11. The child Zopyrion is listening, and Gorgo is afraid he will tell.

l. 14. καὶ τὰν ποτνίαν, 'by Proserpine.'

ἀπφύς. A childish word, 'dada.'

l. 15. πρῶαν, 'the other day.' Cp. 5. 4.

l. 16. Her husband was sent to buy soda and dye from the market, and brought home only common salt. The νίτρον and φῦκος were wanted for her wool, probably: and he brought the salt either in ignorance, or because it was more useful for the ménage.

- l. 17. ἀνὴρ τρισκαίδεκάπαχος. 'The great big stupid!'
- l. 18. ταῦτα γ' ἔχει. 'Mine has this fault, he is a squanderer of money.'
- l. 19. Diocleides gave seven drachms for five worthless fleeces which his wife calls 'dog-skins, pluckings of old wallets.' A whole sheep could be purchased at Alexandria for ten drachms.
- γραῖδν. Cp. 7. 17, and Aesch Agam. 286 γραῖας ἐρείρης. Cp. Mart. Ep. 14. 159, 2
- 'Vellera Leuconicis accipe rasa sagis.'
- l. 20. ἔργον ἐπ' ἔργῳ, 'no end of trouble' to get any wool out of them for spinning.
- l. 21. ἀμπέχονον, 'shawl' worn over the *περοναρτίς* or *ἐμπερόναμα* (v. 34).
- l. 24. ἐν ὀλίῳ. A proverb; of which we have in this Idyll a great number, e.g. vv. 26, 28, 62, 64, 77, 83, 95.
- l. 25. The reading of this line is very doubtful, that of the text is Meineke's, and may be thus translated:—'What you see, that you can describe because you have seen it to a person who has not.' ὦν answering ὦν as ὡς does ὡς in such expressions as ὡς ἶδον, ὡς ἐμάνην. Gorgo is in a desperate hurry to be off, but Praxinoe is not, and keeps on cooling her friend down by little chilling proverbs, as again in v. 26, 'It's always holiday with those who have nothing to do.'
- l. 27 foll. νᾶμα, here, is the spinning-work upon which Praxinoe, or Eunoe, has been employed (cp. 24. 74). Eunoe, getting up to assist her mistress, puts it down ἐς μέσον, carelessly, anywhere; and dawdles about. Her mistress, growing angry, bids her pick it up and stir herself and bring some water: she brings the soap first. Translate, then, the whole passage thus:—'Eunoe, pick up the spinning, and lay it down again carelessly if you dare, you lazy thing—these cats, (i. e. Eunoe, lazy cat,) are always wanting to go to sleep! Come, do move! bring some water directly. There, I want water first, and she brings me soap: never mind, give it here; but not too much, insatiable creature; (the soap was liquid or in paste?) now pour water.' The bustle and irritability of the woman are excellently shown in this description.
- l. 34. καταπτυχὲς ἐμπερόναμα. The same as *περοναρτίς* above. It is taken out of the great chest.
- l. 35. 'For how much did you get it off the loom?' Cp. 18. 34, i. e. how much did the weaving cost you?
- l. 37. 'I gave my whole soul to the work.'
- l. 39. θολίαν, a large straw hat, probably, to protect from the sun.
- l. 40. The child wants to come, but his mother frightens him with μορμώ, 'bogy! horse bites!'
- l. 42. Φρυγία. The housemaid is to play with the child, and look after the house.
- l. 44. They are now out in the street.
- l. 45. τὸ κακόν. 'This difficulty.' μύρμακες ('like ants.'
- l. 47. ἐν ἀθανάτοις, 'i. e. dead.' Ptolemy Soter, and Berenice, the parents of Ptolemy Philadelphus, were both dead. Praxinoe blesses the present king for the increased security of the streets under his rule.

l. 49. οἷα κ. τ. λ. 'The sort of games that men forged of deceit used to play.' The Egyptians seem to have been notorious for rough play and secret violence. Cp. Prop. 4. 10, 33

'Noxia Alexandria dolis aptissima tellus.'

and Aesch. frg.

δεινοὶ πλέκειν τοὶ μηχανὰς Αἰγύπτιοι.

perhaps also Aristoph., Nub. 1133, refers to this,

βουλῆσεται κὰν ἐν Αἰγύπτῳ τυχεῖν ἂν μᾶλλον
ἢ κρίναι κακῶς.

l. 50. κακὰ παίγνια, 'mischievous playmates.'

ἔρειοι. Alterations of this word are very numerous, but unsatisfactory. Meineke suggests ἔρινοί, fig-wood men, i.e. useless. Others, ἔρεμνοί, dark villains; ἀρειοί, noble (ironically) &c. Paley suggests that ἔρειοι means *servile*, connected with ἔριθος from the root εἶρ = 'ser(vus)'; although this last is always used (cp. 15. 80, and 28. 1) to denote working in wool, ἔρια. If ἔρειοι is right, it is difficult to trace any connection between 'woolly' and 'cunning,' though our slang term *dowry* seems to point to some.

l. 51. πολεμισταί. Not 'the Horse-Guards;' but the war-horses in full caparison led (cp. 54) by grooms.

l. 53. 'The chestnut horse has reared bolt upright.'

l. 55. ὦνάθην μεγάλως, 'What a blessing!'

l. 57. ἐς χώραν, 'to their proper place' or line.

l. 58. ψυχρόν. Cp. Virg. E. 3. 93.

δεδοίκα. See on 4. 7.

l. 60. ἐξ αὐλᾶς, 'are you from the palace, mother?' addressing an old lady in the crowd.

l. 64. Cp. Plaut. Trin. 1. 2, 168

'Sciunt quod Juno fabulata est cum Jove.'

and Juv. 6. 402

'Haec eadem novit quid toto fiat in orbe.'

l. 67. Εὐτυχῖδος, '(the hand) of Eutychis.' πότρεχ' αὐτῷ, 'attend to her,' (i.e. don't stare about you as you are doing,) 'lest you be lost.' They are just now in the thickest crowd at the palace gate.

l. 69. θαρίστριον, 'summer shawl,' probably the same as ἀμπέχονον above, v. 21, and below, 71.

l. 70. αἶ τι γένοιτο κ. τ. λ. 'Bless you, my good man, take care of my shawl.' He happens to be a polite man, and does all he can to help them into the palace.

l. 72. οὐκ ἐπ' ἐμίν. 'It is not in my power.'

l. 73. ἐν καλῷ εἰμές. 'We are all right.' They have got through the narrow entrance, where the crowd was packed most thickly.

l. 74. εἰς ὥρας, 'next year.' Cp. Hor. Od. 1. 32, 2.

l. 75. περιστέλλον, 'for protecting us.' Then, as he retires, she adds, 'a kind and compassionate man.' The genitive in interjectory sentences: cp. 4. 40; 10. 40.

l. 76. ἄμμιν. See on 5. 144.

l. 77. Here we have a proverb derived from the custom of the bride being accompanied home by her bridesmaids, who were then shut out by the

bridegroom. The ἀπο in ἀποκλάζας implies separation from the rest. Translate thus: 'we are all inside: as the man said when we shut in his bride.' πᾶσαι, feminine, implies that he has all the girls he wants. The others remained outside and sang the Epithalamium. See next Idyll.

l. 79. περονάματα. 'You will say they are meant for robes for the Gods.' They are looking at the wonderful tapestry-work, on which were worked figures of men and animals.

l. 80. ποῖαι, l. 81 ποῖοι. The designs (γράμματα) were traced first by the artists ζωογράφοι, and then worked in by the women.

l. 83. 'A clever creature is man.'

l. 84. Adonis, as appears from vv. 112 foll and 127, was represented by a statue reclining on a silver couch, in a temporarily constructed bower which was ornamented with birds and cupids modelled in confectionery.

l. 86. τριφίλητος. So Bion i. 58 θνάσκεις ὦ τριπύδατε.

l. 87. Another stranger in the crowd is annoyed at their chattering, and particularly at their broad Doric pronunciation. 'They will kill one,' he says, 'broadening everything,' i. e. pronouncing everything broadly. So we talk of broad *Porkshire*.

l. 89. μᾶ. I do not take this to be short for μᾶτερ: but a provoking expression of contemptuous astonishment, pronounced with an extra twang. In meaning it would answer to the old 'Marry, come up!'

l. 90. πασάμενος. 'Buy your slaves before you order them.' Cp. Plaut. Pers. 2. 4, 2

'Emere oportet quem tibi obedire velis.'

Id. Trin. 4. 3, 54

'Emere melius est cui imperes.'

and Soph. O. C. 839

μὴ 'πίτασσ' ἂ μὴ κρατεῖς.

and Shakespeare, Taming of the Shrew, Act. 2, Sc. 1.

'Go fool, and whom thou keep'st command.'

l. 91. ἀνωθεν, i. e. from Archias, the Corinthian who founded Syracuse. The Syracusans were very proud of this origin: one of their envoys in Thuc. 6. 77 boasts that they were Δωριεῖς, ἐλευθέροι ἀπ' αὐτονόμου τῆς Πελοποννήσου. They would therefore despise the Alexandrians as an upstart race.

l. 92. Bellerophon, son of Glaucus, king of Corinth.

l. 94. μελιτώδες. 'Oh honey-Goddess!' i. e. Proserpine, Lat. 'mellita.' The priestesses of Ceres were called μέλισσαι.

l. 95. πλὴν ἐνός, i. e. Ptolemy. The rest of the line is very difficult. First, to which sentence does οὐκ ἄλλῳ belong? I think it refers to πλὴν ἐνός. 'I don't mind *ibai*,' i. e. one master, the king. It is generally joined to the proverbial sentence which follows, as if it meant, 'I am not afraid that you should,' &c. But, what, secondly, is the meaning of this proverb? We are doubtless to understand χοίνικα with κενεάν, and the action denoted by ἀπομάττειν is that of scraping a stick across the top of the measure when it was full, to make the surface of its contents level. Then κενεὸν ἀπομάττειν, we are informed by all commentators, means to scrape the top of an empty measure, as if it were full; and that this was done by those who distributed

their rations to the slaves, in order to cheat them. Therefore Praxinoë means, 'I am never afraid of having to receive short commons from you.' But I do not consider this satisfactory: I believe that the proverb means, 'don't scrape your measure before it is full,' i.e. don't anticipate—don't count your chickens before they are hatched. *μοι* is politely ironical, 'prithce.'

l. 98. 'Who gained the prize in singing the dirge of Sperchis,' probably the same as Sperthias in Herod. 7. 134, who with Bulis went to Xerxes, to a voluntary death, as penalty for the death of Darius' heralds at Sparta.

l. 99. *διαθρύπτει*, 'she is attitudinizing.' See on 6. 15.

l. 100. Cp. Catull. 36. 11

'Quae sanctum Idalium

Colis quaeque Amathunta, quaeque Golgos.'

Id. 64

'Quaeque regis Golgos quaeque Idalium frondosum.'

also Hor. Od. 3. 26, 9; 28, 13.

l. 101. *αἰπεινάν*. Cp. Virg. Aen. 5. 759.

l. 102. Adonis, according to the legend, was permitted by Jupiter to return annually to the upper world for a brief period, as a consolation to Venus. The festival celebrating his return is here described: it appears to have lasted two days at least, the former of which commemorated his reunion with Venus, and the latter was a day of mourning bewailing his departure for the world of shadows. The festival took place in the summer. Cp. Thuc. 6. 30 with Plut. Nicias 13.

l. 104. *βάρδισαι*. The hours come slowly to those who anticipate something. Cp. Virg. G. 1. 32, Hor. Ep. 1. 1, 21, Shakspeare, Romeo and Juliet, Act 3. Sc. 2

'So tedious is this day

As is the night before some festival

To an impatient child that hath new robes

And may not wear them.'

l. 107. *Βερενίκαν*, the wife and sister of Ptolemy Soter, and mother both of Ptolemy Philadelphus and Arsinoë, who also were brother and sister as well as husband and wife: see 17. 47, by which it appears that by means of this immortalizing elixir (*ἀμβροσία*) Berenice was supposed to have escaped Hades.

l. 110. *Βερενικέα*, the adjective for the genitive case, as in 28. 9, Soph. Aj. 134 *Τελαμώνιε παῖ*. Virg. Aen. 3. 487.

l. 112. *πάρ μὲν οἱ*. This reading is objectionable because *μὲν* could scarcely remain short before *οἱ*. Cp. 25. 82, where *ἄν* is lengthened before *οἱ*. Meineke suggests *ὅπῳρα*, i.e. all the fruits of autumn.

By *ὅσα δρύες ἄκρα φέροντι* is meant all the eatable produce of *δρύες* or forest-trees, as opposed to fruit-trees: i.e. acorns, walnuts, chesnuts, &c.

l. 113. *κῆποι*, called gardens of Adonis. So *θέρου εἰς Ἀδωνίδος κήπους* (forcing-beds) *ἀρῶν* Plat. Phaedr. 276 B. These were pots containing either some rapidly-growing herb or a few stalks of wheat or barley, which grew rapidly and died as rapidly, symbolizing the brevity of youth.

l. 114. Cp. Hor. Od. 2. 7, 8, also Nov. Test. Gr. Luc. 7. 46.

l. 116. *μαλεύρω*. The same as *δλεύρω*. The original reading *παντοῖ* *ἄμ' δλεύρω* was altered to that of the text by Bergk.

l. 117. Figures of birds and beasts made in cakes baked with honey and oil.

l. 119. These bowers we must understand to have been real, not embroidered or made in confectionery. Observe the word *χλωραὶ* at the beginning of the line. See on g. 10.

ἀνήθορ. Dill, *anethum graveolens*, Linn. Cp. 7. 63.

l. 121. *ἀεζομενῶν* agrees with *περύγων*. The little figures, of wax or confectionery, were suspended and seemed to be trying their growing wings and flitting from bough to bough.

l. 123. Here were also carved works, in ebony and gold, and a group in ivory representing the eagles bearing Ganymede upwards.

l. 125. *ἄνω*. Upon the couches. Their soft texture is described in the words with which the Milesian or Samian traders would recommend them. 'They are softer than sleep.' See 5. 51, Virg. E. 7. 45, Georg. 3. 306.

l. 126. *καταβόσκων*. 'He who feeds off the Samian land' with his sheep. Cp. Virg. G. 1. 112.

l. 130. *πυρρά*. The first down is still on his lips. Cp. 6. 3, and Tibull. 1. 8, 31

'juvenis, cui levia fulgent

Ora, nec amplexus aspera barba terit.'

l. 134. *ἐπὶ σφυρά*. So that the upper part of the dress *κόλπος* would fall over the girdle and hang down to the ankles. Cp. Herod. 2. 85 *αὐταὶ ἀνὰ τὴν πόλιν στραφόμεναι τύπτονται ἐπεζωσμένοιαι καὶ φαίνουσαι τοὺς μαζοῖς*.

l. 136. Here she repeats the *κομμός* or dirge for Adonis' departure.

l. 139. *εἰκασι*, i. e. in round numbers. Homer gives her nineteen, Il. 24. 496; Cicero Tusc. 1. 35 'filios Priamo septemdecim justa uxore natos'; Eur. Tro. 610 *τέκνων ἁμῶν πρεσβύτερες*, Hecuba calls Hector.

l. 141. *Δευκαλῶνες*, descendants of Deucalion; Hellen and Amphictyon were his sons.

l. 143. *ἐς νέωτ'*, till next year.

l. 145. The usual punctuation of this line is a colon at the end. In consequence of the article before *χρῆμα* it seems better to put the stop after *σοφώτερον*, 'the thing is clever enough.'

l. 147. Domestic duties however put an end to the good lady's pleasuring. Diocles has not had his dinner, and no one can come near him when he is hungry, because he is 'all vinegar.' So we must say good-bye to Adonis.

l. 149. Beware of translating *ἀφίκευ* imperative. The sense is, 'Fare well Adonis, as we fare when you visit us.'

IDYLL XVI.

Theocritus, after his residence at Alexandria, returned to Sicily at the close of the year 275 B.C., and wrote this Idyll two or three years after his return, when, under the auspices of Hiero, the Syracusans had begun to free themselves from the Carthaginians and Mamertines. The object of the Idyll was to obtain a recommendation or introduction to Hiero by means of some friend to whom it was written. The poet begins by complaining of the meanness of some princes, which disheartens all poetic energy, and proceeds to eulogize Hiero, and augur the future prosperity of Syracuse and the consequent glorification of Hiero by posterity. The dialect is partly Doric and partly Epic.

ll. 1-4. The Muses being goddesses sing of the gods, poets being mortals sing of men.

l. 5. (But what is the good,) for who, &c.

γλαυκάν, 'brilliantly glancing.'

l. 6. χάριτας, 'my graces,' i. e. my poems. Cp. Pind. Ol. 9. 27

χαρίτων νέμομαι κἄπον κείναι γὰρ
ὥπασαν τὰ τεργνά.

and Ol. 14. 5

χάριτες . . . σὺν ὅμῳ γὰρ τὰ τε τεργνά καὶ
τὰ γλῦκα γίνεται πάντα βρότοις.

πετάσας, 'opening' his arms, is perhaps more in accordance with the usage of the word than 'opening' his house.

l. 10. The rejected poems are put back into the chest: hence the personification of them sitting there in the attitude of despair with their heads resting on their knees: ψυχροῖς conveys the idea of poverty and desolation. Cp. Aristoph. Plut. 263 ψυχροῦ βίου καὶ δυσκόλου ἀπαλλαγέντας.

l. 13. The question of v. 5 is repeated after the parenthetical description of the rejected poems. 'Who in the present day is there so disposed?' i. e. as not to reject them.

l. 16. ὑπὸ κόλπῳ, 'in his pocket,' for they used to keep their money in the folds of the dress.

l. 17. 'And would not even rub off the rust of the money and give it one.'

l. 18. ἀπὸ τέρῳ, κ. τ. λ. Equivalent to 'Charity begins at home.' Conversely in Arist. Eth. 9. 8 γόνυ κνήμης ἔγγιον. The Latin proverb we find in Plaut. Trin. 5. 2. 30 'tunica pallio propior.'

- l. 21. οὗτος does not refer to Homer, but to *ὁς ἐξ ἐμεῦ κ. τ. λ.*
 l. 24. ψυχῇ. Cp. Luc. Evang. 12. 19, Hor. Od. 4. 7, 19, Aesch. Persae. 827

ψυχῇ διδόντες ἡδονὴν καθ' ἡμέραν.

τὸ μὲν—τὸ δέ = 'part—part.'

- l. 29. Cp. Hor. Od. 3. 1, 3; and below 17. 115.
 l. 30. ἀκούσῃς, 'may be called.' So 'audio' is used in Latin.
 l. 31. ψυχροῦ Ἀχέροντος. The long vowel in the 5th arsis of the line is not affected by the following word if a four-syllable word immediately connected with it, and especially if a proper name. So again 2. 46; 10. 28; 15. 102, 123; 16. 41; 22. 141; Virg. E. 2. 24. This is an imitation of Homer.

l. 32. τετυλωμένος, 'having the palms of the hands hardened' by manual labour.

l. 33. ἄχην, nominative. The *α* is short in Aesch. Ag. 409, but this word appears to be from the Ionic ἡχην.

ll. 34–57. Wealth and glory are unsatisfactory unless they are recorded by appreciating poets. A sentiment naturally common to poets. Cp. Hor. Od. 4. 8, 20–29; ibid. 9. 25–30.

l. 34. Antiochus, son of Echecratidas of Larissa, member of one of the most ancient families in Thessaly.

Aleuas, the first of the Aleuadae, also Thessalian. See Pind. Pyth. 10. 5

Πυθῶ τε καὶ τὸ Πελινναῖον

ἀπύει, Ἀλεύα τε παῖδες.

l. 35. πένισται: in Thessaly these corresponded to the Helots at Sparta.

l. 36. Σκοπᾶδαισιν, another Thessalian noble family: see fragment of Simonides in Plat. Prot. 339 A. ἄνδρ' ἀγαθὸν μὲν ἀλαθῶς γενέσθαι χαλεπὸν, χερσὶ τε καὶ ποσὶ καὶ νόφ' τετράγωνον ἀνευ φόγου τετυγμένον: they belong to the city of Kranon (l. 38) as the others did to Larissa.

l. 38. ἐνδιάσκειν, here transitive; but intransitive in 22. 44.

l. 39. Κρεῶνδαι. The same family as Scopadae.

ll. 41, 42. Cp. Hor. Od. 2. 2, 17–28.

l. 43. ἔκειντο, without *κε*. 'They would now be lying.'

l. 44. ὁ Κήϊος. Perhaps Theocritus particularly mentions him because he was patronized by the first Hiero, at the same time as Pindar and Bacchylides.

αἶδλα, in varied style: both ἐπινίκια and θρηνοί.

l. 46. ἵπποι, e. g. Φερίνικος, the racer of Hiero I, as Pind. Ol. 1. 18

ὅτε (ὁ Φ.) παρ' Ἀλφεῷ σύτο

δέμας ἀκέντητον ἐν δρόμοισι παρέχων,

κράτει δὲ προσέμξε δεσπότην

Συρακόσιον ἵπποχάρμαν βασιλῆα.

l. 48. Λυκίων. The chief of these were Glaucus, Sarpedon, and Pandarus.

l. 49. θῆλυν ἀπὸ χροίας, 'feminine in complexion:' so ἀπὸ στέρνων, 24.

79. Cycnus, a son of Neptune, killed by Achilles. He was probably called Cycnus from the whiteness of his hair, rather than said to be white because his name was Cycnus.

l. 51. Odysseus—Eumaeus—Philaetius, &c., all from Homer's *Odyssey* 14. 1 foll.; 20. 185 foll.; 21. 189 foll.

l. 59. χρήματα, opposed to κλέος. Their glory is increased after death by living poets, but their wealth is squandered by their successors.

l. 60. ἀλλὰ—γὰρ, 'But (what can one do,) for' &c.

l. 61. Cp. Virg. G. 2. 107.

l. 62. ὕδατι, for the ι long in arsis before νῖζειν cp. Hom. Il. 7. 425

ἀλλ' ὕδατι νίζοντες ἀπο βρότον αἱματόεντα.

To wash a brick, i. e. a mere lump of clay hardened in the sun, would of course only reduce it to liquid mud. Hence the proverb, common also in Latin, as Ter. Phorm. 1. 4, 9 'laterem lavem.' 'I may as well wash a brick.'

l. 63. παρελθεῖν, 'to go by.' Cp. 22. 85, and Hom. Il. 1. 131

μὴ κλέπτε νόον· ἐπεὶ οὐ παρελεύσεαι οὐδέ με πείσεις.

Hesiod. Theog. 613

Διὸς κλέψαι νόον οὐδὲ παρελθεῖν.

l. 71 foll. The world has not come to an end yet; there shall yet be some one to appreciate my talent. Hiero, of course, is in his mind's eye.

l. 75. ἥριον Ἰλου. Hom. Il. 10. 415; 11. 166; 24. 349.

l. 76. Φοίνικες. The Carthaginians.

l. 77. ἄκρον σφυρόν, 'the extreme projection,' in the direction of Sicily.

l. 79. σακίεσσιν. These wicker shields were called γέρρα. Cp. Virg. Aē. 7. 632.

l. 83. Ἐφυραίων, literally Corinthian, from Ephyre, the old name of Corinth. See on 15. 91.

l. 84. Λυσιμελείας. See Thuc. 7. 53. A mere near Syracuse.

l. 87. ἀριθματοῦς ἀπὸ πολλῶν, 'countable (i. e. few), instead of many:' with diminished numbers. Cp. Hor. A. P. 206.

l. 93. 'May the cows flocking to their stalls hurry on the traveller in the twilight:' i. e. by occupying the whole road force him to quicken his pace.

σκνιπαῖον, al. σκνιφαῖον = κνεφαῖον, from κνέφας. Cp. Hor. Od. 4. 5, 16.

l. 95. πεφυλαγμένους, perfect middle, 'watching.' How much more at home the poet seems in these few lines descriptive of peaceful country life!

l. 96. An idea first used by Homer, Od. 16. 24, then by Bacchylides, Frag. 9.

ἐν δὲ σιδαροδέτοισι πόρπαξιν

αἰθᾶν ἀραχνῶν ἱστοὶ πέλονται.

l. 97. διαστήσαιντο, 'set the threads apart' or at intervals.

l. 100. Cp. Ov. Met. 4. 57

'ubi dicitur altam

Coctilibus muris cinxisse Semiramis urbem.'

l. 104. Ἐτεόκλειοι. So called because Eteocles, king of Orchomenus, was according to the legend the first person who sacrificed to the Charites. He is of course distinct from the better known Eteocles, the brother of Polyneices and Antigone.

This is the Orchomenus in Boeotia called Minyea after Minyas one of its kings, to distinguish it from Orchomenus in Arcadia.

l. 105. Erginus overcame the Thebans and exacted tribute from them, from which they were delivered by Hercules.

l. 107. σύν, not, 'in company with,' but, 'by help of.'

IDYLL XVII.

This Idyll contains the praises of Ptolemy Philadelphus, and is written entirely in the Epic style. It is probable that it was written some years before the preceding one, and at the time when Theocritus had recently arrived at Alexandria after his residence at Cos, and wished to win favour with Ptolemy. Hence the praises of that island which was the birth-place of Ptolemy are sung. The poem is decidedly inferior to the general style of Theocritus, and has been considered by some critics unworthy to be reckoned among his writings.

l. 1 foll. As Jupiter is the first among gods, so is Ptolemy the first among men. For this commencement, cp. Virg. E. 3. 60, Hor. Ep. 1. 1, 1, and Milton, *Paradise Lost*, 5. 165

'Him first, Him last, Him midst and without end.'

l. 9 foll. As the woodman entering the thick forests of Ida doubts which tree he shall first cut down, so I am embarrassed by the number of subjects upon which I can praise Ptolemy.

l. 11. πάρα for πάρεστι.

l. 13. οἶος μὲν. Here we have the praises of Ptolemy Soter, the son of Lagus and father of Philadelphus; to which corresponds οἶα δὲ below l. 34, the praises of Berenice. οἶος and οἶα both depend upon πάρα εἰπεῖν l. 11.

l. 16. πατήρ, i. e. Jupiter.

l. 17. As each god had a separate chamber in Olympus, so on earth a separate shrine was allotted to each in the temple of Jupiter. Cp. Hom. II. 1. 607.

l. 19. αἰολομέτραις. The μίτρα or tiara of the Persians was a tall pointed cap. See Hesiod. 7. 61.

l. 20. σφιν ταυροφόνιοι. Some read κενταυροφόνιοι. See on 7. 149.

l. 24. Cp. Apoll. Rhod. 4. 872

ἀμβροσίῃ χρίσκε τέρεν δέμας, ὅφρα πέλοιτο
ἀθάνατος καὶ οἱ στυγερόν χροὶ γῆρας ἀλλάκτοι.

and 15. 108.

l. 25. νέποδες. This word is used by Homer, Od. 4. 404, where seals are called νέποδες καλῆς ἀλγούνης: upon which passage Eustathius comments,

νέπους κατὰ τινὰ γλῶσσαν, ὁ ἀπόγονος. It was used in this sense by the Alexandrines, as though connected with the Latin 'nepos.'

l. 26. ἄμφω, i. e. Alexander and Ptolemy. By Ἡρακλείδης is meant Caranus, the most ancient king of Macedonia, who was said to be a son of Hercules.

l. 28. τῷ, 'wherefore.' Cp. Hor. Od. 4. 8, 30.

l. 30. τῷ μὲν. Hercules makes his two descendants act as his squires or valets.

l. 32. λευκοσφύρου. The epithet is καλλίσφυρον in Hor. Od. 11. 602; cp. 28. 13.

l. 34. See on 15. 107, and above on l. 13.

l. 37. Similarly Aesculapius, in an epigram of Crinagoras, is said to have gifted Praxagoras with the healing art.

αὐτὸς σοι Φοίβοιο πάϊς λαθικηδέα τέχνην

ἰδμοσύνην, πανάκη χεῖρα λιπηνάμενος,

Πηξαγόρῃ, στέρνοισ ἐνεμάζατο. Anthol.

l. 41. ἐπιτρέπον. 'So may a man entrust the care of all his house to his children,' i. e. whenever he has a loving wife.

l. 46. ἔνεκεν, 'owing to you.'

l. 49. See the description of Charon and his ferry in Virg. Ae. 6. 298 foll.

l. 50. ἴδης = σῶς. So again, 22. 173: σφετερός for ἑμός occurs 25. 163.

l. 53. Ἀργεῖα, i. e. Deipyle. κυάνοφρυ, see 3. 18. Diomedes is called Calydonian because Tydeus originally came from that city.

l. 64. ὀλόλυξεν, 'shouted for joy.'

l. 66. δλβτα. Observe the attraction of the predicate into the vocative. Similarly Eurip. Tro. 1221

σὺ δ' ὦ ποτ' οὔσα καλλίνικε μυρίαν

μῆτερ τροπαίων.

again, Propert. 2. 15, 2

'Lectule deliciis facte beate meis.'

and Virg. Ae. 2. 282.

l. 67. κυανάμπυκα: so also Pindar, Frag. 5 κυανάμπυκα Θήβαν.

l. 68. The neighbouring promontory Triopium shared in the honour of the island of Cos, the birthplace of Ptolemy, just as the neighbouring island of Rhenaea shared the honour of Delos, the birthplace of Apollo

l. 70. Thucydides, 3. 104, relates how Polycrates joined this island to Delos with a chain, in honour of Apollo.

l. 73. μέλοντι. Cp. Hor. Od. 1. 12, 50.

l. 75. γεινόμενον ταπρῶτα, 'from the moment of his birth.' So Callim. Hymn. Di. 23

ἧσί με Μοῖραι

γυινομένην τὸ πρῶτον ἐπεκλήρωσαν ἀρήγειν.

l. 79. See on 16. 31.

l. 80. Egypt, watered and fertilized by the inundations of the Nile, excels the other numerous countries which are fertilized by rain.

ll. 80-84. 300 + 3000 + 30000 + 3 + 3 + (9 × 3) = 27 = 33333. The number is made up from the mystic number 3; but is not far from the truth according to Diodorus Siculus, who says that in the reign of Ptolemy Soter the towns of Egypt numbered 30000. Cp. Plat. Rep. 587 D, where, in a

fanciful comparison of the happiness of the kingly-minded man with that of the despot, the ratio is calculated as ἑνεακακαιοκοσικαίεπτακοσιπλασίαις, 729: 1, 729 being the 6th power of 3.

l. 86. ἀποτίμενται, cuts off for himself, claims.

l. 92. ἀνάσσονται, followed by the dative, as Hom. Od. 4. 177

ἀνάσσονται δ' ἔμοι αὐτῷ.

l. 98. πολυκίτητα. Cp. Seneca, Quaest. Nat. 4. 2, 11 'Nilus belluas marinis magnitudine vel noxa pares educat.'

l. 105. τὰ δέ, 'some' besides the πατρώια of the preceding line.

l. 107. Cp. Hor. Sat. 1. 1, 33 foll.

l. 109. αἰὲν ἀπαρχομένοιο, 'because he is constantly offering to them first-fruits.'

l. 112. We learn from Athenaeus that the Dionysiac festivals were celebrated in this reign at Alexandria with great magnificence.

l. 115. See on 16. 29.

l. 118. τοῦτο. This fame, this

διπλόμβροτον αὔχημα δόξας
οἷον ἀποικομένων ἀνδρῶν θύειαν μανύει
καὶ λογίοις καὶ δαιδοίς. Pind. Pyth. 1. 92.

But their riches, and the spoils of Troy have perished.

l. 120. Cp. Catull. 3. 11

'Qui nunc it per iter tenebricosum
Illuc, unde negant redire quemquam.'

and Shakspeare, Hamlet, Act. 3. Sc. 1

'The undiscovered country, from whose bourne
No traveller returns.'

l. 121. 'He is the only one who either in past or present time has dedicated altars to his mother as well as his father.'

ὧν κ. τ. λ., literally 'those of whose yet warm footsteps the ground being trodden upon receives the impression.'

l. 125. ἔθρυσεν, 'set up statues of them.' Cp. Hor. Od. 4. 1, 20. The statues of Minerva at the Parthenon, and Jupiter Olympius, the work of Phidias, were similarly ivory overlaid with gold.

l. 131. A cunning piece of flattery. Juno was sister as well as wife of Jove: so was Arsinoë of Ptolemy.

l. 137. ἐκ Διός. So the poet ends with Jupiter, as he began.

IDYLL XVIII.

An Epithalamium, or marriage-song for the nuptials of Menelaus and Helen. In this Idyll, Theocritus has been accused of having borrowed ideas and words in several places from Stesichorus and Sappho.

Compare the Epithalamia of Catullus, 61 and 62.

l. 1. The reading of this line must be left as it stands here, until at all events some better alteration than ἐν ποτατῷ Σπάρτῃ, suggested by Briggs

and received by Paley, may be deemed universally satisfactory. It is highly improbable that so simple a word as $\tau\alpha$ should ever have been altered to $\delta\rho\acute{\alpha}$: so that if $\delta\rho\acute{\alpha}$ cannot be considered right, we must imagine that in the words $\pi\omicron\kappa'$ $\delta\rho\acute{\alpha}$ some epithet of $\Sigma\pi\acute{\alpha}\rho\tau\eta$ has been concealed, such as $\lambda\iota\pi\alpha\rho\acute{\alpha}$.

$\delta\rho\acute{\alpha}$, supposing it to be right, is used in the same way as in 22. 27, as if to introduce some story, or episode: as we say 'Well then, so' &c. So this may have been an episode intended to be introduced into a longer poem. We are told moreover by Schneidewin, that the Epithalamium of Stesichorus was episodical, and that Theocritus has copied not only his matter but his manner, and begun with $\delta\rho\acute{\alpha}$.

$\xi\alpha\nu\theta\acute{o}\tau\rho\iota\chi\iota$. $\xi\alpha\nu\theta\acute{o}\varsigma$ in Homer is always an epithet of Menelaus.

l. 2. $\delta\acute{\alpha}\kappa\iota\nu\theta\omicron\nu$. See on 10. 28.

l. 3. $\nu\epsilon\omicron\gamma\rho\acute{\alpha}\pi\tau\omega$, 'recently decorated.'

l. 4. $\mu\acute{\epsilon}\gamma\alpha$ $\chi\rho\acute{\eta}\mu\alpha$ $\Lambda\alpha\kappa\alpha\iota\nu\acute{\alpha}\nu$. So

$\mu\acute{\epsilon}\gamma\alpha$ $\chi\rho\acute{\eta}\mu\alpha$ $\tau\eta\varsigma$ $\epsilon\mu\pi\acute{\iota}\delta\omicron\varsigma$. Aristoph. Lys. 1030.

$\upsilon\delta\varsigma$ $\chi\rho\acute{\eta}\mu\alpha$ $\gamma\acute{\iota}\nu\epsilon\tau\alpha\iota$ $\mu\acute{\epsilon}\gamma\alpha$. Herod. I. 36.

Translate here, 'fine strapping Spartan girls:' their athletic propensities are referred to in v. 23.

l. 5. $\kappa\alpha\tau\epsilon\kappa\lambda\acute{\alpha}\xi\alpha\tau\omicron$. Cp. $\delta\pi\omicron\kappa\lambda\acute{\alpha}\xi\alpha\varsigma$ 15. 77, and observe the difference of voice; $\delta\pi\omicron\kappa\lambda\acute{\alpha}\xi\alpha\varsigma$ referring to the shutting the bride away from the others, and $\kappa\alpha\tau\epsilon\kappa\lambda\acute{\alpha}\xi\alpha\tau\omicron$ to shutting her in with himself.

l. 9. $\pi\rho\acute{\omega}\tau\iota\varsigma\alpha$, 'before the usual time.' So Hom. Od. 15. 393

$\sigma\upsilon\delta\acute{\epsilon}$ $\tau\acute{\iota}$ $\sigma\epsilon$ $\chi\rho\acute{\eta}$

$\pi\rho\acute{\iota}\nu$ $\delta\rho\eta$ $\kappa\alpha\tau\alpha\lambda\acute{\epsilon}\chi\theta\alpha\iota$.

$\gamma\alpha\mu\beta\rho\acute{\epsilon}$, literally, son-in-law, used for bridegroom here and 15. 129.

l. 12. $\alpha\upsilon\tau\acute{o}\nu$, 'by yourself,' i. e. you ought not so early to have separated Helen from us her playmates.

l. 14. $\epsilon\pi\epsilon\iota$ $\kappa.$ $\tau.$ $\lambda.$ You need not have been in such a hurry to take her from us, since she is yours now for years to come.

$\epsilon\upsilon\alpha\varsigma$, 'the day after to-morrow.'

l. 15. $\nu\upsilon\theta\acute{o}\varsigma$, literally, 'daughter-in-law,' used for bride 15. 77. On the rhythm of the line see Preliminary Remarks, p. xviii.

l. 16. Here are traces of Sappho,

$\delta\lambda\beta\iota\epsilon$ $\gamma\acute{\alpha}\mu\beta\rho\epsilon$ $\sigma\omicron\iota$ $\mu\acute{\epsilon}\nu$ $\delta\eta$ $\gamma\acute{\alpha}\mu\omicron\varsigma$ $\acute{\omega}\varsigma$ $\delta\rho\alpha\omicron$

$\epsilon\kappa\tau\epsilon\tau\acute{\epsilon}\lambda\epsilon\sigma\tau'$ $\epsilon\chi\epsilon\iota\varsigma$ $\delta\acute{\epsilon}$ $\pi\acute{\alpha}\rho\theta\epsilon\nu\omicron\nu$ $\acute{\alpha}\nu$ $\delta\rho\alpha\omicron$.

Bergk. Anth. L. p. 373.

$\epsilon\pi\acute{\epsilon}\pi\tau\alpha\rho\epsilon\nu$. Cp. Catull. 45. 17

'Hoc ut dixit, amor sinistram ut ante,

Dextram sternuit approbationem.'

and Propert. 2. 3, 24

'Aureus argutum sternuit omen Amor.'

Hom. Od. 17. 545

$\omicron\upsilon\kappa$ $\delta\rho\acute{\alpha}\varsigma$ δ $\mu\omicron\iota$ $\nu\acute{\iota}\delta\varsigma$ $\epsilon\pi\acute{\epsilon}\pi\tau\alpha\rho\epsilon$ $\pi\acute{\alpha}\sigma\iota\nu$ $\epsilon\pi\epsilon\sigma\sigma\iota$:

It appears that a sneeze was a lucky omen, if (we gather from the quotation from Catullus) it was on the right hand. Sneezees were even in ancient times saluted with the words $\zeta\epsilon\upsilon$ $\acute{\beta}\acute{\omega}\sigma\omicron\nu$ —and this custom holds to this day in almost every country.

l. 17. $\acute{\omega}\varsigma$ $\acute{\alpha}\nu\acute{\upsilon}\sigma\sigma\alpha\iota\omicron$, 'that you might gain your object.' Cp. 5. 144.

l. 20. The letter cut off in τέκοιτ' is ε.

l. 24. Of the Spartan maidens' athletic habits Aristophanes says

ἄτε πᾶλοι δ' αἱ κόραι

παρ τὸν Εὐρώταν

ἀμπάλλοντι πυκνὰ ποδοῖν ἀγκονίαι. Eys. 1308.

and in Plat. Lyc. 14 Λυκούργος τὰ μὲν σώματα τῶν παρθένων δρόμοις καὶ πάλοις καὶ βολαῖς δίσκων διεπόνησεν.

l. 25. For οὐδ' ἂν Ahrens would read οὐ Δᾶν, but that is scarcely appropriate in the mouths of Spartans, being a Sicilian affirmation. Meineke's alteration to τᾶν οὐ τις is much more probable.

ll. 26, 27. In these two lines there is considerable doubt about the text: and the alterations by conjecture are innumerable. Let us first consider the general structure of the six lines 26-31. There are two separate comparisons of Helen; one in the first tristich of the bright cheerfulness of her beaming beauty, where the repetition of the verb διαφαίνω shews the point of comparison: the other of the graceful elegance of her stature and carriage, pointed by the repetition of κόσμος. Moreover, there are in each comparison two objects to which Helen is compared: in the latter tristich these are κυνάρισσος and ἵππος: what are they in the former? The ordinary and unintelligible reading is

ὥς ἀντέλλοισα καλὸν διέφαινε πρόσωπον

πότνια νῦν ἄτε κ. τ. λ.

and out of the many alterations we get the best sense from that of Meineke, adopted by Paley, which is the reading of our text. Not that we can consider it faultless: the repetition of ἄτε without a second verb and the unusual epithet ποτνια for ὥς both are weaknesses. The two objects of comparison are ὥς and ἔαρ, and thus this tristich corresponds to the following.

[It is noticeable that we have 12 lines here which separate themselves naturally into 2 pairs of tristichs, apparently to be sung alternately in semi-chorus: the first pair referring to Helen's personal beauty, and the second to her accomplishments.]

l. 29. Cp. Virg. E. 7. 65; 5. 32.

l. 30. κυνάρισσος. See 11. 45; 22. 41. They are called by Martial 'aeriae cupressi.'

l. 32. πανίσδεσθαι ἐς ταλάρως. This refers to the preparation of the wool before commencing the weaving. Cp. Claud. Eutr. 2. 382

'Non alius lanam purgatis sordibus aequē

Praebuerit calathis; similis nec pinguis quisquam

Vellera per tenues ferri perducere rimas.

Cp. Plat. Phaedr. 268 ἴδε καὶ σὺ, εἰ ἄρα καὶ σοὶ φαίνεται διεστηκὸς αὐτῶν τὸ ἡτριον (the warp) opposed to κρόκη the woof.

l. 33. For a description of the looms in use at this period, see Dict. Ant. art. *Tela*.

l. 34. κελόντων, the upright beams forming the framework of the loom. The work was cut away from these when finished. Cp. 15. 35.

l. 37. This refers to the supposed emanation of love from the eyes. Of the absence of this, speaking too of Helen, Aesch. Ag. 418

ὀμμάτων ἐν ἀχηνίαις ἔρρει πᾶς Ἀφροδίτη.

1. 38. Here the whole chorus of maidens sing together again; and from here to the end we have some lines which may rank among the choicest of the bucolic style.

οἰκέτης, 'a housewife,' you have lost your maiden independence.

1. 39. δρόμον. Our racing-ground by the banks of Eurotas.

1. 43. λωτῶ: a different Lotus from that mentioned in 24. 45, as is shewn by the epithet χαμαὶ αὖξ; See Virg. G. 2. 84. This lotus is mentioned Hom. Od. 4. 602, where Menelaus is said to rule a country rich in lotus: it is probably the plant called *melilotus officinalis*, a herbaceous plant with pale yellow flower; which when dry has a very sweet fragrance. It is said that Gruyère cheese owes its flavour partly to this flower, which is common in those mountain pastures.

1. 44. σκιερὰν πλατάνιστον. Cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13, and Hom. Il. 2. 307. All these testify to the luxury of the shade of the plane-tree, under which all out-door lounging in summer necessarily took place. Socrates and Phaedrus converse beneath its shade, Plat. Phædr. 229 A.

1. 46. They would anoint the tree, held sacred to Helen.

1. 47. 'Incisae servant a te mea nomina fagi,

Et legor Oenone falce notata tua'

Ov. Her. 5. 21.

'Scribitur et vestris Cynthia corticibus'

Prop. 1. 18, 22.

1. 49. Here again are traces of Sappho,

χαῖρε νύμφα, χαῖρε, τίμει γάμβρε, πολλά

Bergk. Ant. L. p. 272.

1. 55. Cp. 24. 7.

1. 56. The custom was to have a second chorus or serenade early in the morning: so these twelve Spartan maidens promise to return at daybreak.

1. 58. Cp. Catull. 61 and 62, passim.

IDYLL XIX.

This elegant epigrammatic morsel is by general agreement ascribed to Bion rather than to Theocritus. There are several imitations, the best known of which is among the poems ascribed to Anacreon, and has more merit than this.

1. 4. ἐπάταξε, 'stamped upon.'

1. 6. ἀλλίκα. A change to the direct narration. He holds up his swollen fingers, crying, 'See! what ugly wounds!'

1. 8. δς is a correction of Valckenaer's for χῶ. Meineke alters ~~ἐπε~~ into ~~ἐφου~~.

IDYLL XXI.

A dialogue between two fishermen, who wake before daylight in their wretched hovel. One tells a dream that he has just had about catching a golden fish and making a vow that he would give up his occupation. The other advises him to continue, because dreams will not feed him.

This Idyll has been condemned as spurious with scarcely adequate reason. The detailed description, from l. 8 to l. 15, of all the instruments of their craft has been considered unlike Theocritus. It is the only one of his Idylls in which fishermen are the principal characters. Two mimes of Sophron on the same subject are mentioned by ancient writers.

The text of this Idyll is the most corrupt of any; and has consequently invited an overwhelming number of conjectures more or less hazardous.

l. 1. This line expresses our own proverb 'necessity is the mother of invention.' Poverty, in Aristoph. Plut. 533, says

τὸν χειροτέχνην ὥσπερ δέσποινα ἐπαναγκάζουσα κάθημαι
διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὁπόθεν βίον ἔξει.

and Plaut. Stich. i. 3, 24

'Paupertas . . . omnes artes perdocet, ubi quem adtigit.'

l. 4. Here we come to the first contest of conjectures, over the word ἐπιψαύουσι, the most acceptable conjecture being ἐπημύουσι which Hermann offers. νυκτός anyhow must be translated 'by night.'

l. 7. In an epitaph in the Anthol. Pal. 7. 295 a fisherman is said to have died,

ἐν καλύβῃ σχοινίτιδι λύχνος ὁποῖα.

l. 8. τοίχῳ φυλλίνῳ. The side of the hut which was made of rushes and boughs of trees interwoven.

l. 9. καλαθίσκοι. The *creels* for carrying their fish in.

l. 10. δέλητα. This is the best of the very numerous conjectures: it is the plural of δέληρ, a contracted form of δέλεαρ, 'a bait.' The general readings are τε λῆγα, τε λῆδα, and the like.

φυκίοεντα, probably 'consisting of sea-weed,' for it was supposed that fish fed upon this. Oppian (de Pisc. 3. 414 foll.) describes the manner of catching σάλπαι by baiting a place previously with stones covered with sea-weed, and when the fish had gathered round this in numbers,

τῆμος ἐπεντύνει κύρτου δόλον.

l. 11. κύρτοι. These were traps of wickerwork, resembling what are now called 'lobster-pots,' or 'weels,' in which the fish were caught as they flocked

to suck at the sea-weed with which the stones placed inside them to sink them were covered. λαβύρινθοι were of a similar nature.

l. 12. κῶπα. The reading of Ziegler and Meineke for κῶας. γέρον, see on 7. 17.

l. 14. Cp. Plaut. Rud. 2. 1, 5

'Hisce hami atque hae harundines sunt nobis quaestu et cultu.'

πόρος, the usual reading is πόνος. See Ov. Met. 3. 586

'Linoque solebat et hamis

Decipere, et calamo salientes ducere pisces :

Ars illi sua census erat.'

l. 15. This line has been well altered to the present text from οὐδεὶς οὐ χύτταν κ. τ. λ. 'Their threshold had neither door nor dog' for protection.

l. 16. The old reading here was

πάντ' ἐδόκει τήνας ἀγρας, πενία σφιν ἱταίρα.

The emendation of the former half of the line is due to Reiske, that of the latter to Ahrens, who quotes in support of it from Anthol. Pal. 9. 654

κερδαλέους διζέσθε δόμους λήϊστορες ἄλλους,

τοῖσδε γὰρ ἐστὶ φύλας ἐμπεδος ἡ πενία.

l. 18. θλιβομένα, 'confined' in a bay between two headlands.

l. 20. δε in Apodosis 'when,' or 'then.' Cp. Herod. 5. 40 ἐπει κ. τ. λ., σὺ δὲ ταῦτα ποίεε.

l. 22. Cp. ὦ Ζεῦ βασιλεῦ τὸ χρήμα τῶν νυκτῶν ὅσον Aristoph. Nub. 2.

l. 25. μὴ λαθόμεν. 'Surely I did not deceive myself?' i.e. it is not morning yet, I suppose?

l. 26. καιρός not χρόνος. He means 'the prescribed season' cannot alter its normal course.

l. 32. Here is another line of very doubtful reading : others are

οὐ γὰρ νυστάξῃ

εὖ γὰρ ἂν εἰκάσαις

οὐκ ἄρ' εἰκάξῃ; κ. τ. λ.

between which there is little to choose. The text is Scaliger's emendation. The meaning is plain, 'a shrewd and sensible conjecture is the nearest approach to the interpretation of a dream.' Cicero says that there is a Greek saying with this purport, 'bene qui conjiciet, hunc vatem perhibeto optimum' De Div. 2. 5.

l. 36. ἀλλ' ὄνος. This is the nearest reading to the ἄλλωνος of the MSS. It is to be interpreted as follows—the fisherman is complaining of wakefulness, and he compares his condition to two things; to a donkey in a furze-bush (as we might say), and to the light in the Town Hall, whose perpetual flame was sacred.

l. 37. ἀγρυπνίαν. This word then becomes intelligible, which the usual αἰὲν ἀγραν was not.

l. 38. The MS. form of this line appears hopeless,

ὄφιν τὰ τις ἔσσεο δὲ λέγει μάνυσον ἱταίρῳ.

Any one is at liberty to make what he can out of it.

l. 40. οὐκ ἦν μάν, 'not that I was sleepy from having overeaten myself.'

l. 41. ἐφειδόμεθ'. A delightful euphemism for having a poor dinner.

l. 44. τῶν τραφερῶν, one of the well-fed fish. I dreamed of a large-sized

fish and an exciting contest, just as a sleeping dog dreams of chasing *bears*; for the reading *ἀρκτον* (from Ahrens) is evidently better than the old *ἀρτων* or *ἀρτω*. Cp. Tennyson, Locksley Hall,

'Like a dog, he hunts in dreams.'

and id. Lucretius,

'As the dog

With inward yelp and restless forefoot plies

His function of the woodland.'

which idea comes from Lucr. de R. N. 4. 991

'Venantumque canes in molli saepe quiete

Jactant crura tamen subito,'

where he is proving that waking instincts are reflected in dreams.

Observe the unusual acc. *ἔχθρα* for *ἔχθυν*.

l. 48. *περὶ κνώδαλον, κ. τ. λ.* 'I found I had a job with the great creature.'

l. 50. Here are described the angler's artifices: first he makes his fish feel the hook so as to induce it to shew fight and tire itself, and lets it take the line out; then, when it is tired, he hauls it in.

l. 52. *ἤνυσσά δ' ὦν*, the emendation of Scaliger for *ἤνυσ' ἰδάν*. 'And so, then, I finished the struggle.'

l. 56. *ἔλάν*. So I have ventured to alter the usual *ἐγάν*.

l. 58. This is the ordinary reading of the line, and makes good sense. The fisherman drags this weighty golden fish to land with a cable. The MS. form is nearly as hopeless as l. 38.

καὶ τὸν μὲν πιστεύσασα καλαγετὸν ἠπήρατον.

l. 59. *οὐκέτι*. We should expect *μηκέτι*, but must take what we find, without attempting to explain it.

l. 63. The weakness of these last five lines is painfully evident. The pronoun *σὺ* is three times used without the slightest emphasis attaching to it. This weakness strongly confirms the case of those who deny that Theocritus was the author of this Idyll.

IDYLL XXII.

This is a kind of imitation of the old Epic hymns. All Theocritus' Epic poems were probably written in his youth. He here describes two exploits of the Tyndaridae; one of Pollux conquering the giant Amycus in a boxing-match, another of Castor killing Lynceus.

l. 2. These accomplishments of the Twins are universally celebrated. Cp. Hom. Il. 3. 237

κάστορα θ' ἱππόδαμον καὶ πῦξ ἀγαθὸν Πολδνεύκεια.

and Hor. Od. 1. 12, 25 foll.

φοβερὸν, 'a terrible fellow to provoke to a boxing-match.'

l. 3. See a description of 'caestus' in Virg. *Ae.* 5. 401 foll., where Eryx appears armed with

'Geminis immani pondere caestus,'

which were made of the conventional seven bulls' hides,

'Ingentia septem

Terga boum plumbo insuto ferroque rigeant.'

l. 5. Leda was daughter of Thestius.

l. 6. ἐπὶ ξυροῦ, 'on a razor's edge,' a common expression for extreme peril.

l. 7. So the Great Twin Brethren are the deliverers at the battle of the Lake Regillus. See Macaulay's *Lays of Ancient Rome*.

l. 8. Their office of protecting sailors is also constantly mentioned. Cp. *Hor. Od.* 1. 3, 2; 1. 12, 27 foll.; 4. 8, 32; 3. 29, 64; *Acts* 28. 11.

οὐρανὸν εἰσανιόντα is Meineke's conjecture for οὐρανοῦ ἐξανιόντα, the sense of which was far from clear.

l. 9. βιαζόμεναι, 'in spite of' the storms foretold by the rising and setting of certain stars. See on 7. 53. Cp. *Herod.* 9. 41 τὰ σφάγια βιάζεσθαι.

l. 10. οὐ δέ, i. e. the gales.

l. 12. ἐς κοίλαν, into the interior of the hull of the ship, crushing in the bulwarks.

l. 13. ἄρμενα. See 13. 68.

l. 16. ἀρρήκτοις. In imitation of Homer's ἀρρηκτος νεφέλη, 'impenetrable.'

l. 18. Observe the usual omission of the preposition σὺν with the pronoun αὐτός.

l. 19. ἀπολήγοντ'. Remark the *o* lengthened before the liquid. So in the same word, *Hom. Od.* 19. 166

οὐκ ἔτ' ἀπολήξεις τὸν ἐμὸν γόνον ἐξερέουσα;

Cp. *Hor. Od.* 1. 12, 30

'Concidunt venti fugiuntque nubes.'

l. 21. ὄνων ἀνὰ μέσσον, 'between the Aselli.' These were two stars in the constellation Cancer, between which is the small cluster Praesepe, called here ἄμαυρὴ φατνὴ, 'the faint crib,' because only seen in very clear weather. Aratus thus describes it,

σκέπτεο καὶ φατνὴν ἥ μὲν τ' ὀλίγη εἰκυῖα

ἄχλυν, βορρείῃ ἐπὶ Καρκίνῳ ἡγηλάξει·

ἀμφὶ δέ μιν δύο λεπτὰ φαεινόμενοι φορέονται

ἄστερες . . .

καὶ τοὶ μὲν καλέονται ὄνοι, μέσση δέ τε φατνὴ

Diosem. 861 foll.

l. 27. ἡ μὲν ἀρά. See on 18. 1. Introduction of an Episode. This story is related in the commencement of Apollonius Rhodius *Argonaut.* 2, who however places the scene on the shore of the Propontis before the ship came to the Symplegades. Cp. 13. 22, where there seems to be possibly some confusion about the geography.

l. 29. Βέβρυκας. The second syllable is long in *Apoll. Rhod.* except in a single instance.

l. 33. Cp. 13. 33: *πυρεία*, according to the Schol. on Apoll. Rhod. Arg. 1. 1184, were pieces of wood. Cp. Hom. Hym. Merc. 111

Ἐρμῆς τοι πρῶτιστα πυρήϊα πῦρ' τ' ἀνέδακε.

Achates in Virg. Aë. 1. 174, uses flint.

l. 34. *οἰνώπος*, 'ruddy.' The same epithet is applied by Euripides to the human cheek. *οἰνωπὸν γένυν*, Phaen. 1160, and Bacch. 438.

l. 36. *θεύμενοι*. Observe the Epic form. So again in 25. 108.

l. 37. Theocritus here comes out for a few lines in his natural style of description, so favourable an opportunity presenting itself.

l. 42. *φίλα ἔργα*. Homeric usage of digamma. So also *μέγα ἔργον* 1. 118. Cp. 25. 37 *σάφα εἰδώς*, and *ibid.* 40 *μέγα εἶδος*. Also 17. 13 and 18.

l. 43. *ἔαρος λήγοντος*. This agrees with 13. 25, where this Argonautic expedition is said to have been set on foot in the later spring.

l. 45. *τεθλασμένους οὐατα*. The usual appearance of prize-fighters in all ages. Cp. Mart. 7. 32, 5

'fracta aure magister,'

the teacher of boxing. Cp. Plat. Protag. 342 B. *ὧτά τε κατὰ γυννται μμούμενοι αὐτοὺς καὶ ἡμῶντας περιελίττονται*, and Gorg. 515 E. *τῶν τὰ ὦτα κατεαγόντων*, in both of which places the words are used to denote people who imitated the Spartan manner of life and assumed in every possible way the character of the athlete.

l. 46 foll. 'His huge chest was arched convexly, aye and his broad back too, with iron flesh, like a colossus of hammered iron.'

l. 48. Cp. 25. 149 of the muscular development of Hercules. Here the rounded appearance of the projecting *biceps* muscle is compared to that of a smooth round waterworn pebble. It is possible that Tennyson had this in mind in the following passage in Idylls of the King. (Enid. 76.)

'Arms on which the standing muscle sloped

As slopes a wild brook o'er a little stone,

Running too vehemently to break upon it.'

l. 50. Cp. Hor. Od. 3. 29, 36.

l. 53. *ἐκ ποδῶνων*, 'by the paws,' or rather by those ends of the hide where the paws were. So Claudian describes Bacchus in a tiger's skin,

'Quem Parthica velat

Tigris, et auratos in nodum colligit ungues'

Pros. Rapt. 1. 16.

l. 54. Contrast throughout this Stichomythia the courteousness of Pollux with the surliness of Amycus, and remark the play on the words *χαῖρε*, and *θάρσει*. Pollux addresses the giant, 'good-morrow, friend,' who answers, 'How is it good-morrow with me,' &c. Cp. Eur. Hec. 426

ΠΟΛ. *χαῖρ' ὦ τεκούσα χαῖρε Κασσάνδρα τέ μοι.*

ΕΚ. *χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.*

l. 55. Observe *μή ποτ'*, not *οὐ ποτ'*. 'Any men whom I have never seen before.' Lat. 'quos nunquam viderim.'

l. 56. *θάρσει*, 'reassure yourself.' *μὴ φάθι λεύσσειν* is the same as *σὺ λεύσσεις*.

- l. 57. *θαροῦν*, 'Oh! I've assurance enough, thank you!'
- l. 59. *τῆς σῆς γε*. 'At any rate I'm not trespassing on your land,' as you are on mine.
- l. 60. *ἐλθοῖς*. 'Well, I hope you will come.'
- l. 61. The conjunction of imperative mood with indicative, and negative sentence with affirmative, makes this an awkward line to translate, 'Let's hear no more of your entertaining me, for I have no entertainment ready for you.' For *ἐν ἑτοίμῳ* see below l. 212.
- l. 62. *δαμόνι*, pleasantly insinuating, with a shrug of the shoulders, 'But, my good Sir.'
- l. 63. *γνώσῃς*, a threat, see 26. 10.
- τέρσει*. I incline to the opinion of Buttman and Meineke, that this is a future, as if from *τέρρω*. The sentence requires a future.
- l. 65. So Apoll. Rhod. Arg. 2. 12 foll.
οὐ τίνα θέσμῶν ἔστιν ἀφορμηθέντα νέεσθαι
ἀνδρῶν δθνεῖαν δε κεν Βέβρυξι πελάσσει
πρὶν χεῖρεσσιν ἐμῇσιν ἑὰς ἀνὰ χεῖρας ἀείραι.
- l. 66. *δμματα δ' ὀρθά*. These words are a puzzle, and have given rise to numberless conjectural emendations. Pollux asks if they are to fight the fair boxing-match, or to allow also all the tricks of the pancratium: these, as we see in 24. 112, were indulged in when the combatants were down: so *ποσσί θενῶν σκέλος* refers, apparently, to the tripping up which preceded the bear-fighting on the ground. There appears to be some word or words still undiscovered in *δμματα δ' ὀρθά*; possibly some reference to *gougeing*, such as *δμμα τ' ὀρύτταν*, or *δμμα τ' ἀμυνρῶν* or the like.
- l. 67. *σφετέρης*. Here put for *σῆς*. It is used also for the first person in 25. 163, and for the third in l. 209.
- l. 69. *ἀμός*. This word is explained as equivalent to *τις* by Schol. on Hom. Od. 1. 10, where the word *ἀμόθεν* is equivalent to *ποθέν*.
- l. 72. The amusement of cock-fighting is distantly alluded to by Pindar, Ol. 12. 20, where he says that the renown of Philanor would have been wasted *ἐνδομάχας ἄτ' ἀλέκτωρ*, had he not been obliged to quit his country. It was a political institution at Athens, and was supposed to be an instructive example of bravery. Garlick was given the cocks to excite them; hence Aristoph. Eq. 494 *ἑσκοροδισμένος μάχη*. They were also often armed with an artificial spur. Quail-fighting was even more engrossing: Athenaeus calls it *δρυνογομανία*. The quails were placed within a ring, and the bird which drove the other out of the ring was the victor. See Bekker's Charicles, Sc. 5.
- l. 74. *μαχεσσοῖσιν*, without *ἄν* as frequently in Theocritus.
- l. 75. Cp. 9. 27. The use of the shell for a trumpet was subsequent to the Heroic Age. See Eur. Iph. T. 292
κόχλους τε φυσῶν συλλέγων τ' ἐγχαρίους.
- The word *κοῖλον* should be taken with *μυκάσατο*, 'uttered a hollow roar.'
- l. 77. *ἀεὶ* join to *κομῶντες* as in 17. 107.
- l. 79. The ship Argo was built at Pagasae in Magnesia.
- l. 80. *οἱ δ'*, i. e. their companions. Hence the necessary emendations by

Meineke of ἐκάρτυναν and πνέοντας. See Apoll. Rhod. Ar. 2. 62 foll. where the friends on either side arm the combatants

μάλα πολλὰ παρηγορόντες ἐς ἄλκην.

l. 83. Now follows a spirited description of the fight; for others similar to which see, in Greek, Hom. Il. 23. 651, Apoll. Rhod. Ar. 2. 51 foll. and their Latin imitators, Virg. Aen. 5. 426 foll. and Valerius Flacc. Argon. 4. 251 foll.

l. 90. σὺν δὲ μάχην ἐτίναξε, 'and forced the fighting.'

πόλυσ ἐπέκειτο κ. τ. λ. 'pressed upon him heavily, with his head bent towards the ground.' Cp. Herod. 7. 158 πολλὰς ἐπέκειτο λέγων τοιαύδε, ibid. 9. 91 πολλὰς ἦν λισσόμενος.

l. 94. Τίτυρ. He was like Tityus in size, whose body, according to Homer (Od. 11. 576)

ἐπ' ἔννεα κεῖτο πέλεθρα.

See Virg. Aen. 6. 596, where Homer's description is imitated.

l. 95. See Virg. Aen. 5. 460

'Densis ictibus heros

Creber utraque manu pulsat versatque Dareta.'

l. 98. μεθύων, 'staggering.' So Hom. Od. 18. 240

νευστάζων κεφάλῃ μεθύοντι τοικύς.

and Virg. Aen. 5. 468

'Genua aegra trahentem

Jactantemque utroque caput, crassumque cruorem
Ore ejectantem.'

ib. also 25. 260.

l. 102. χειρὶ προδικνύς, 'sparring at him.'

l. 109. ἔξω join with αὐχένος. The giant could not guide his blows, which either fell harmlessly on the chest of Pollux or passed by the side of his neck.

l. 112. Here is introduced an absurd exaggeration, in order to convey an idea of the miraculous superiority of the Jove-born hero.

l. 113. ὀλίγος. See I. 47.

l. 115. ἄδηφάγον, a common attribute of boxers. Cp. 4. 34.

l. 116. A not uncommon hiatus with a trochaic caesura in the 3rd foot, at a pause in the sense. Cp. 13. 24, 24. 71.

l. 118. Now comes the great crisis of the fight; Amycus, thinking to end it with one great effort, seizes with his left the left wrist of Pollux, bringing forward his own left shoulder at the same time, with the object of preventing Pollux from guarding the blow he was preparing to give him with his up-lifted right, by the same action guarding his own face from his adversary's right fist: but Pollux ducking his head comes out underneath Amycus's left arm, and with the whole force of his shoulder dashes his right fist into Amycus's left temple which is of course unguarded, and gives him the coup de grace.

l. 120. δοχμὸς ἀπὸ προβολῆς. 'Turning sideways from his original position,' i. e. bringing his left leg round and his left shoulder forward, ἑτέρω, 'with the other hand,' i. e. his right.

l. 121. ἤνεγκεν, 'brought into play.'

l. 124. *ῥμφ.* This appears to mean 'with his (Pollux) shoulder' rather than 'on his (Amycus) shoulder,' and to describe the weight and force of the blow.

l. 126. So in Virg. *Ae.* 5. 436

'Erratque aures et tempora circum

Crebra manus, duro crepitant sub vulnere malae.'

l. 129. *ἄλλοφρονέων*, 'senseless.' Deaf to the call of time.

l. 135. There is something quite comical about this affectation of the Epic diction: as though the poet said 'There! so much for you, Pollux: now I come to Castor,' and so flung him all his epithets at once.

l. 137. Lynceus and Idas, sons of Aphareus king of Messene, were betrothed to Hilaeira and Phoebe, daughters of Leucippus; but the Twin Brethren carried off the girls, and hence arose the quarrel which is here described, not much to the credit of Castor. The story is somewhat differently told by Pindar *Nem.* 10. 112 foll. viz. that Pollux fought with Lynceus and Idas to avenge his brother Castor who had been mortally wounded by the latter. The pillar is thrown at Pollux without effect; he kills Lynceus, and Jupiter blasts the bodies of the two unsuccessful brothers with lightning. Ovid also (*Fast.* 5. 699.) gives an account beginning thus,

'Abstulerant raptas Phoeben Phoebesque sororem

Tyndaridae fratres, hic eques, ille pugil:

Bella parant repetuntque suas et frater et Idas,

Leucippo fieri pactus uterque gener.'

l. 149. *ἐπ' ἄλλοτρῶις ληξέουσιν*, 'for the purpose of robbing others of their affianced brides.'

l. 150. This is to be interpreted as follows: The Dioscuri had gained booty in an expedition which they made in Arcadia conjointly with Lynceus and Idas: in a quarrel which ensued about the division of this spoil, the Dioscuri gave up theirs to Leucippus, who in return offered them his daughters. They are therefore here accused by Lynceus of perverting by this offer the mind of Leucippus.

l. 156. He enumerates all the provinces of the Peloponnesus.

l. 158. *Σισυφίς ἀκτά*. The isthmus of Corinth, so called from its founder Sisyphus.

l. 167. *ῥσκον*. This word, properly meaning 'to make like,' has in the Alexandrian poets the sense of 'to speak,' derived, according to Buttmann, from a misinterpretation of its use in Homer.

l. 168. Cp. Hor. *Od.* 1. 26, 2, and Tibull. 1. 4, 21

'Veneris perjurio venti

Irrita per terras et freta summa ferunt.'

l. 170. *ἀνεψιῷ*. Because Tyndareus and Aphareus were half brothers, sons of Gorgophone, daughter of Perseus.

l. 172. *λουσαι*, 'to bathe' your swords in blood. Cp. Anthol. Pal. 6. 2

ἅπτα τὰδε πολέμοιο πεπαιμένα δακρύνεντος

Περσῶν ἱππομάχων αἵματι λουσάμενα.

and Virg. *G.* 3. 221, *Ae.* 10. 717 and *Cul.* 60

'Assyrio bis vellera lauta colore.'

1. 173. ἴδῃ here and 24. 36 for σὺς, as σφέτερος in l. 67.

1. 174. ἐρωήσουσιν, 'shall keep aloof,' 'leave us alone.' χεῖρας is governed by ἀποσχομένῳ. See Aesch. Supp. (Paley) 736

οὐ μὴ τριαίνας τάσδε καὶ θεῶν σέβῃ

δεῖσαντες ἡμῶν χεῖρ' ἀπόσχονται πατέρ;

ἐρωέω with the accusative in Theocritus has the sense of 'to leave' or 'desert.' See 13. 74, and 24. 100.

1. 180. 'It seems possible to settle a serious quarrel with trifling harm.'

1. 181. μεταμῶνια. Another Homeric phrase. See II. 3. 363.

1. 190. For the lengthening of the final syllable of ἐνί, see Hom. II. 10.

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ὅπλοισι ἐνὶ δεινοῖσιν ἐδύτην.

A similar description of single combat is to be found in Eurip. Phoen. 1380 foll.

1. 194. ἀκριβῆς ὁμμασι. Cp. Ap. Rhod. I. 153

Λυγκεύς δὲ καὶ δευτάτοις ἐκέκαστο

ὁμμασιν, εἰ ἐτεόν γε πέλει κλέος ἀνέρα κείνον

ρηϊδίῳ καὶ νέρθεν ὑπὸ χθονὸς αὐγάσσειν.

and Pind. Nem. 10. 116

κείνου γὰρ ἐπιχθονίαν

πάντων γένετ' δευτατον ὄμμα.

also Hor. Epp. I. 1, 28.

Valerius Max. I. 8. 14 says that his sight was so wonderful that he could have seen from Lilybaeum a fleet coming out of the harbour of Carthage! But that was before the earth was spherical.

1. 195. ὅσον, 'just.' Cp. I. 45; 25. 73.

1. 196. Lynceus aimed a cut at Castor's left knee, but Castor drew back his leg and maimed Lynceus' right hand as he brought down his sword for the cut.

1. 200. ἐμφύλιον. Cp. Soph. Ant. νεῖκος ἀνδρῶν ξύναμνον for νεῖκος ἀνδρῶν ξυναίμα.

1. 206. Laocöosa, the mother of Lynceus and Idas. By other writers they are called sons of Arene, or Polydora.

1. 209. See on l. 67.

1. 212. ἐν ἐλαφρῷ. Cp. I. 61. Herodotus also uses the phrase ἐν ἐλαφρῷ ἐποιέμην (I. 118), ἐν ἐλαφρῷ ποιησάμενος (3. 154), and Tacitus, Hist. 2. 21 'dum atrociora metuebantur, in levi habitum.'

1. 214. For a similar conjunction of dual and plural see 24. 17.

1. 218. Χῖος ἀιδός. Cp. 7. 47.

1. 220. πύργον ἀντῆς. A very common metaphor. Perhaps Theocritus refers to Hom. II. 1. 283, where we read that Achilles

μέγα πᾶσιν

ἔρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο.

Cp. Theognis. 223

ἀκρόπολις καὶ πύργος ἐὼν κενεόφρονι δῆμῳ

... ἐσθλὸς ἀνὴρ.

1. 222. ὑπάρχει, 'supplies.'

IDYLL XXIV.

This Idyll contains an account of the exploit of the infant Hercules strangling the two snakes which were sent by Juno to kill him: the consultation of Tiresias by Alcmena, and his prophecy of Hercules' future adventures and glory. After this there is an account of the education of the youthful hero, the latter part of which seems, from the abruptness of the ending, to have been lost.

Compare with the commencement the latter part of Pind. Nem. 1.

l. 1. **Μιδεαίης**. So also 13. 20.

l. 2. Pindar's account is different in this particular.

l. 4. **Πτερελάου**. See Plaut. Amph. 1. 1, 251

'Ipsusque Amphitruo regem Pterelam suapte optruncavit manu.'

He defended himself against Amphitryo with success until his daughter Alcmena, to aid her lover, cut off her father's golden lock of hair which ruled his destiny, and so put him into her lover's power.

l. 6. **ἀπτομένα**. Cp. 17. 62.

l. 7. A lovely cradle-song: three of the most touching lines in all Greek poetry. **ἐγέρσιμον**. Cp. 18. 55, the opposite to the **ἀτέρμονα νήγρετον ὕπνον** of Moschus Id. 3. 103.

l. 8. **ἐμὰ ψυχά**, 'my darlings.'

l. 11. **μεσονύκτιον** should be taken as an adverb. Cp. 13. 69. It is scarcely necessary to quote the well-known lines

*μεσονυκτίοις ποθ' ὦραις
στρέφεται ὅτ' Ἄρκτος ἤδη
κατὰ χεῖρα τὴν Βοώτου.*

Anac. 3. 1.

l. 12. The use of the preposition **κατὰ** here and in the lines quoted above might induce one to confound Bootes with Orion. Bootes, however, immediately follows the Great Bear, so that that constellation is said to be turning 'according to the direction of the arm of Bootes:': whereas the position of Orion is such that as the Great Bear 'swings to its setting' (it just dips below the horizon in the N. at the latitude of Greece and Sicily) Orion is rising in the E. and 'shewing up his mighty shoulder' i. e. the star γ Orionis, or else the ruddy Betelgeuse, which are on his left and right shoulders respectively. **Ὀρίωνα κατ' αὐτόν**, then, can scarcely mean 'opposite to Orion' as generally translated. May it not mean 'in search of,' 'in pursuit of,' (like **κατὰ λήϊδα** Hom. Od. 3. 106.) or 'facing,' because its head is always turned in that direction, whence **Ὀρίωνα δοκεῖν** Hor. Od. 5. 274.

l. 15. **στάθμα κοῖλα θυράων**. Some cavities are meant either between

the doorpost and the threshold, or the doorpost and the wall, where serpents would be likely to hide.

l. 16. ἀπειλήσασα φαγεῖν. An awkward expression: sufficiently so to make Paley declare the line to be spurious. Homer uses ἀπειλέω with future infin. for 'to promise' in Il. 23. 872. Compare with what follows Plaut. Amph. 5. 1, 55 foll.

l. 18. Cp. Virgil's account of the serpents sent to slay Laocoon, Ac. 2. 210 foll.

l. 22. ἀνὰ οἶκον. See on 22. 42.

φαός, so Plaut. Amph. 5. 1, 44

'Aedes totae confulgebant tuae quasi essent aureae.'

l. 23. ὅπῃ. Homeric usage for 'when.'

l. 24. ἀναΐδεις. Similarly λαμυρούς 25. 234.

l. 26. See Pind. Nem. 1. 65

ὁ δ' ὄρθον μὲν ἀντείνειν κάρη
πειρᾶτο δὲ πρῶτον μάχης
δισσαῖσι δοίους αὐχένων
μάρψας ἀφύκτοις χερσὶν ἑαῖς ὄφιας
ἀρχομένοις δὲ χρόνος
ψυχὰς ἀπέπνευσεν μελέων ἀφάτων.

and Plaut. 1. c.

'Postquam conspexit angueis ille alter puer

Citus e cunis exsilit, facit recta in angueis impetum,

Alterum altera adprehendit eos manu perniciter.'

l. 31. ὀψίγονον, 'born after hard labour.' Alcmena herself is represented saying

'Septem ego per noctes totidem cruciata diebus
Fessa malis, tendensque ad caelum brachia magno
Lucinam Nixosque pares clamore vocabam.'

Ov. Met. 9. 292.

l. 32. ἐπεὶ μογέοιεν, 'as often as they felt pain in their spinal vertebrae.' They kept coiling themselves up, and uncoiling again as the pressure at their throats paralysed the muscular action.

l. 36. This was almost a proverbial expression for haste, as in Aesch. P. V. 137 σύθην ἀπέδιλος, and

ὁ δ' Ἀφροδίτα
λυσάμενα πλοκαμίδας ἀνὰ δρυμῶς ἀλάληται
πενθαλέα νήπτεκτος ἀσάνδαλος. Bion 1. 20.

δοῖς. See on 22. 173.

l. 38. νυκτὸς ὥρῃ. See 11. 40.

l. 39. ἀριφράδες. See on l. 22.

l. 40. φίλ' ἀνδρῶν. Cp. 15. 74, and Eur. Alc. 472 φίλα γυναικῶν, and Virg. Ac. 4. 576 'sancte Deorum.'

l. 42. μετά, 'to fetch.'

l. 45. λῶτινον, 'made of the wood of the λῶτος,' which appears to be the *celtis australis*, Linn., or 'European nettle-tree' which is pretty common in the south of Europe. It bears a small sweet edible fruit, and the wood, which is very dark coloured, is well adapted for turning.

- l. 46. The darkness returned when the serpents were dead.
 l. 47. ἐκφυσῶντας. Cp. Virg. Aen. 9. 426, Shakespeare's Macbeth, Act 2. Sc. 2.

l. 50. After this line there appears in some editions the following line,
 ἦ βα γυνὴ Φοίνισσα μύλαις ἐπὶ κοῖτον ἔχουσα,
 attributing the exclamation of l. 50 not to Amphitryo, but to the slave who slept in the grinding-room, repeating her master's call. 'Get up! the master calls!' Mention of such a slave is made in Hom. Od. 20. 105

φήμην ἐξ οἴκοιο γυνὴ πρόεθκεν ἀλετρίῃς
 πλησίον ἐνθ' ἄρα οἱ μύλαι εἶατο ποιμένι λαῶν.
 and in Anth. Pal. 9. 418

ἴσχετε χεῖρα μυλαῶν ἀλετρίδες, εὐδετε μακρά.
 αὐτός, 'the master.' Cp. Aristoph. Nub. 219, where Strepsiades asks 'who is that up there?' and a disciple of Socrates answers αὐτός, 'tis the master.' Again, Theophrastus describes the Κόλαξ bidding those who met him stand still *ἔως ἂν αὐτὸς παρέλθῃ*, 'till the great man has gone by.'

l. 55. συμπλήγηδην. Either 'Clapping their hands together' in astonishment, or 'beating their breasts' in horror. Probably the former.

l. 58. κεκαρωμένα, 'stupefied.'

l. 60. ξηρόν, 'stark, paralysed with fear.'

l. 63. τρίτην. As the night was divided into three watches, so the third watch or ἀλεκτοροφάνια was divided into three divisions or cock-crowings. The first is mentioned 18. 56. The second by Juvenal, Sat. 9. 107

'Quod tamen ad galli cantum facit ille secundi:'
 the third here indicates the end of twilight.

l. 64. So also Pind. Nem. 1. c.

γείτονα δ' ἐκάλεσεν Διὶς ὑψίστου
 προφάταν ἔξοχον ὀρθόμαντιν Τειρεσίαν.

l. 68. αἰδόμενός με κρύπτει, 'hide it from me out of consideration.' This is Meineke's reading, who confirms the lengthening of με before κρύπτει by comparing 7. 24; 10. 57; 14. 56 and 63; 25. 81.

καὶ ὥς . . . διδάσκω. This καὶ is a very awkward introduction to the sentence: we should expect something like τί δ' ὥς; i. e. why am I telling you all this, seeing you know all about it? It is perfectly intelligible if we suppose a line to have been lost between 69 and 70, in which the sentence begun by l. 69 was closed and a fresh interrogative one commenced: but a more elegant line probably than that suggested by Hermann,

ἀλλοτε μὲν χρηστὸν τότε δ' αὖ κακόν· ἀλλὰ τί ταῦτα.

l. 70. Εὐηρηϊάδα. So Meineke. Cp. 25. 193. The old reading was μάντι Εὐηρείδα, which could not scan.

l. 71. See on 22. 116.

l. 72. περσῆϊον, because her father Electryo was son of Perseus.

l. 74. Cp. 6. 22; 11. 53.

l. 75. The action is that of rolling the wool between one hand and the knee, as the thread is drawn out with the other. See Anth. Pal. 7. 726

ἦ μικρὴ μικροῦ περὶ γούνατος, ἄρκιον ἱστῆ,
 χεὶρὶ στρογγύλλου· ἱμερόεσσα κρόκην.

l. 79. ἀπὸ στέρνων. Cp. 16. 49.

1. 81. *τελέσαντι οἰκὴν*, 'to accomplish twelve labours *and then* to dwell,' the principal verb being expressed participially. Lat. 'duodecim demum confectis laboribus,' not before twelve labours had been accomplished.

1. 82. *πυρὰ Τραχίνιος*. See Soph. Trach. 1191 and foll. The pile was upon Mount Oeta, near Trachis.

1. 85. Here we find the same kind of language used to describe the triumph of the physical force of a hero of divine origin over the natural world, as was employed by the Hebrew prophets to describe the universal peace which was expected to succeed the advent of the Messiah. Cp. Isaiah 11. 6; 65. 35. Similar language is used by other poets in anticipation of the return of the Golden Age, the extinction of all noisome beasts, the removal of the necessity of manual labour, etc. See Hes. Op. D. 109 foll., Virg. E. 4. 18.

1. 88. *ἀσπαλάθω*. See on 4. 57. *παλιούρω*. See Virg. E. 5. 39. This was the 'Christ's thorn' used for hedges.

ἀχέρδον. Perhaps some kind of wild pear, all of which are used for hedging.

All kinds of thorny shrubs were supposed to have a special virtue for averting calamity. See Ov. Fast. 2. 28

'Februa poscenti spinea (al. pinea) virga data est.'

and ibid. 6. 129

'Sic fatus spinam (al. virgam) quae tristes pellere posset

A foribus noxas, (haec erat alba) dedit.'

1. 92. Some one of the servants was to take the dust and throw it from the rugged rock over the running stream, which was called Dirce. Cp. Exodus 32. 20, and 2 Kings 23. 12.

1. 94. *ὑπερσύριον* agrees with *κόνιν*. So Livy 27. 37 'Haruspices dixerunt infantem *exitorrem* agro Romano alto mergendum.'

ἀστρεπτος. Cp. Virg. E. 8. 101, Ov. Fast. 6. 164

'Quique sacris adsunt respicere illa vetat.'

1. 95. *καθαρῶ θειῶ*, 'purifying sulphur.' Cp. Tib. 1. 5, 11

'Ipseque ter circum lustravi sulfure puro.'

and Hom. Od. 22. 481

οἷσε θέειον γρη῏, κακῶν ἄκος.

1. 97. *ἐστεμμένω*. So Schäfer, 'tipped with wool.'

1. 100. *ἐρωήσας*. See on 22. 174.

1. 101. Cp. Hom. Il. 18. 57

τὸν μὲν ἐγὼ θρέψασα, φυτὸν δὲ γουῶ ἀλωῆς.

1. 104. Here follows the account of Hercules' education, interesting because it gives us an idea of what Theocritus thought was the *curriculum* of the Heroic Age; or, possibly, actually describes what was the *curriculum* of his own time, e. g. *γράμματα*, which of course is an anachronism applied to the Heroic Age, like that of Brutus and Cassius (Shakespeare, Julius Caesar, Act. 2, Sc. 1) hearing the clock strike three.

1. 106. *ἐπίσκοπον ὀϊστῶν*, 'master of the aiming of arrows.' Like *κώπης ἀνακτες* for 'rowers.'

1. 107. The pupil here beat the teacher; for Eurytus had promised Iole to any man who should beat him at archery, which Hercules did, and

because he refused Iole, shot him. According to Hom. Od. 8. 224, Eurytus was killed for presumption in challenging Phoebus to a contest in archery.

l. 109. There are three Eumolpi in mythology:—1. son of Neptune, killed by Erechtheus; 2. a Thracian who established the Eleusinian mysteries; 3. the teacher of Hercules. Others call him son of Musaeus.

l. 110 foll. Here we have a difficult construction. There are three kinds of accomplishment in the athletic school that Hercules is taught:—1. *δοσσα δ' ἀπὸ σκελέων*, where I take *δοσσα* to agree with *σφάλματα*, as a cognate accusative with *σφάλλονται*; 2. *δοσσα τε πυκταί*, where *δοσσα* agrees with *σοφίσματα*: and 3. *ἄ τ' εἰς γαῖαν*, also agreeing with *σοφίσματα*. That is to say,—1. The Argive cross-buttock; 2. the fair stand-up boxing-match; 3. the rough-and-tumble, or bear-fight. The first was performed in wrestling, by projecting the hip and thigh sideways, and tripping up the adversary, and throwing him over the projected hip. *ἀπὸ σκελέων* goes with *ἰδρσοστρόφοι*, like l. 79 and 16. 49. This feat is also alluded to by Theophrastus Char. 27 (*Περὶ ὀψιμαθίας*), καὶ παλαίων δ' ἐν τῷ βαλανείῳ πυκνά τὴν ἔδραν στρέφειν ὅπως πεπαιδευῆσθαι δοκῇ, i. e. 'He is the sort of man, when practising the wrestling attitudes in the bath, frequently to go through the motion of giving the cross-buttock, that he may seem to have been educated.'

l. 112. *ἱμάντεσσι*. See 22. 80 foll.

l. 114. *Ἀρπαλύκῳ*. In Apollodorus, whose names of Hercules' instructors agree in every other case with those of our text, his teacher of wrestling etc. is called Autolycus.

l. 119. Cp. Hor. Od. 1. 1, 4.

l. 122. Cp. Hor. Od. 1. 7, 9.

l. 123. *χρόνῳ διέλυσαν*, 'came to pieces by reason of age,' not on account of any damage received in the races.

l. 124. Cp. 22. 120.

l. 125. *ἀνσχεῖσθαι*. So Meineke, for *ἀνέχεσθαι*, to preserve the sequence of Aorists, *ὀρίξασθαι—κοσμήσαι—κ. τ. λ.*

l. 126. *λόχον τ' ἀναμετρήσασθαι*, 'to measure the strength of the enemy's advancing squadron;' to judge, that is, whether he would be out-flanked: or, from the manner of their advance, to anticipate their tactics.

l. 128. *Ἴππαλίδας*, son of Hippalus, unknown.

l. 137. 'This (great Doric loaf of coarse black bread) would easily satisfy a garden-digger.' *κορέσσαι* is optative, not infinitive. Hercules' appetite was famous among the ancient poets. See Aristoph. Ran. 550

ὁ πανούργος οὐτοσί,

ὅς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε

ἐκκαίδεκ' ἄρτους κατέφαγεν ἡμῶν.

l. 138. *ἐπ' ἄματι*, 'at the close of day.'

IDYLL XXV.

This Idyll, which appears to be in rather a fragmentary condition, contains an account of the visit of Hercules to the farm of Augeas. He is taken to the king, who had come into the country to see his herds. He exhibits his strength in an off-hand way by pushing backwards with one hand a bull which threatened him, and subsequently he relates the story of his slaying the Nemean lion.

It falls naturally into three divisions:—1. ll. 1-84; 2. ll. 85-152; 3. ll. 153 to end.

The commencement is evidently wanting; there seem to be several gaps in the middle, and probably a good deal has been lost from the end. Possibly it was left incomplete by the poet himself. Hermann adduces several reasons for believing Theocritus to have been the author; there is a general resemblance between it and his other poems, particularly in respect of the prosody; there are short vowels before a mute and liquid, which is characteristic of bucolic poets; the treatment of the Epic subject has a Theocritean colouring. There are few Dorisms in it.

1. 1. τὸν δ' ὃ γέρον. Hercules has been enquiring of some farm-labourer where he can find Augeas.

1. 2. παυσάμενος ἔργωιο. See on 22. 42.

τὸ οί. See ll. 88, 109. The Homeric usage of οί imitated.

1. 7. There is an arithmetical problem in Anthol. Pal. 14. 4, about the number of herds in Augeas' possession, to this effect: Augeas says in answer to Hercules' question, 'One half are by the stream of Alpheus, one-eighth by the hill of Saturn, one-twelfth by the shrine of Taraxippus, one twentieth by holy Elis, one-thirtieth in Arcadia; the rest are here, fifty in number.' How many were there?

1. 8. ἱαν, for μίαν.

1. 9. The scene is in that part of Elis which belonged to the Epeans, of whom Augeas was king. The Elisius was a tributary of the Alpheus.

There is, however, something wrong in the reading of this line, for ἀμφ' has no possible sense. It has been suggested to read Εἰλισσόντρος instead of ἀμφ' Ἐλίσσοντρος.

1. 10. All rivers were ἱεροί; but the Alpheus was especially θείος, because he was honoured at Olympia next to the twelve principal gods.

1. 15. Μηνίου. This was the stream whose water Hercules conducted through the stable of Augeas to cleanse it.

1. 16. θαλίθουσιν, transitive; so we use the word 'grow.' Cp.

οὐ καλὰ δένδρε' ἔβαλλον χώρος.

Pind. Ol. 3. 23.

1. 20. πλατάνιστοι ἱπηταναί, 'thick-foliaged plane-trees.' On the charm of the shade of this tree Cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13. Socrates and Phaedrus, in Plato's Phaedrus (229 A), rest beneath a plane-tree. Cp. also Hom. Il. 2. 307

καλῇ ὑπὸ πλατανίστῃ θθεν βέεν ἀγλαὸν ὕδωρ.

1. 21. νομίω. Apollo was so called, according to Callim. Hym. Ap. 46, because of his having tended the herds of Admetus.

1. 22. ἱερὸν ἀγνόν. The second epithet has been altered by many. But ἱερὸν means 'enclosure.' So Herod. 5. 119 Διὸς ἱερὸν μέγα τε καὶ ἄγιον ἄλσος πλατανίστων, and Eur. Andr. 1066 ἀγνοῖς ἐν ἱροῖς Λοξίου.

1. 23. εὐθύς, 'hard by.' So also 'mox' is used in Latin. Cp. Thucyd. 6. 96 χωρίον ὑπὲρ τῆς πόλεως εὐθὺς κειμένου; id. 7. 22 εὐθὺς πρὸ τοῦ στόματος τοῦ μεγάλου λιμένος ἐνανμάχησαν; id. 8. 90 παρ' αὐτὴν εὐθὺς δ' ἐσπλους ἐστίν.

1. 25. ῥυόμθ'. Observe the first syllable long, as in 7. 56, and Hom. Il. 15. 257.

τριπόλοισι. Cp. Virg. G. 2. 399.

1. 27. ούρουσ μὴν ἴσασι. There seems to be something wrong with these words. There is a weakness about the sentence, 'However (i.e. though the territory is extensive) the diggers know the boundaries.' The mention of Ἀηνοῦς in the next line suggests a reading ὄρχουσι for ούρουσι. Then ἴσασι must also be altered. Ahrens reads ἴσχουσι.

1. 28. ὥριον. Cp. 7. 85. 'The summer's prime.'

1. 31. ἰσχατιάς. Cp. 13. 25.

1. 32. ἄς. The antecedent is ἄλωαί.

1. 33. ἡ δίκη, 'as the wont is.'

1. 37. οἱ οἱ. See on 1. 2. σάφα εἰδώς; see on 22. 42.

1. 39. αὐτόν, 'yourself,' i.e. I should say neither your parents nor yourself are ignoble. Cp. Hom. Hym. Cer. 213

χαῖρε γύναι, ἐπεὶ οὐ σε κακῶν ἀπ' ἔολπα τοκήων
ἔμμεναι ἀλλ' ἀγαθῶν ἐπὶ τοι πρέπει δμμασιν αἰδώς.

and Id. Od. 4. 62

οὐ γὰρ σφῶν γε γένος ἀπόλωλε τοκήων.

1. 40. Understand τοιοῦτον εἶδος ἔχοντα before οἶον.

1. 44. καί, 'in fact.'

1. 45. κατὰ δότυν and παρὰ οἷσι. Again imitated from Homer.

1. 46. διὰ τε κρίνουσι θέμιστας, 'and they (i.e. the assembled council) are deciding suits by the application of the law.' See Paley's note on Hes. Theog. 85 διακρίνοντα θέμιστας, who calls it 'a mixed expression between διακρίνειν δίκας and νέμειν θέμιστας. These θέμιστες refer to men's rights which may have become a subject of dispute, and require the decision of some authorized judge.' Hence θεμιστοῦχοι βασιλῆες Ap. Rhod. 4. 347. Cp. Hom. Il. 16. 387

σκολιὰς κρίνουσι θέμιστας.

1. 47. φράσσον, 'point out to me.'

l. 48. αἰσυνήτης, 'overseer' or 'bailiff.'

l. 50. 'For divine ordinance has made different men have different needs,' so that they may mutually assist one another. Hercules wants some one to guide him to Augeas, and Augeas wants some one to clean out his stable.

θεός. Cp. ἐμὸν ἄχος 3. 12, where a short syllable is similarly lengthened in the arsis of the 4th foot: and Hom. Il. 1. 51

βέλος ἔχευεν κὲς ἐφίει.

Id. 8. 248

τέκος ἐλάφοιο ταχείης.

Id. Od. 10. 172

νεός, ἀνέγειρα δ' ἑταίρους.

l. 54. According to Pausanias, he was son of Eleus, and called, by those who wished to exaggerate his nobility, son of Helios.

l. 55. σφωιτέρω; used for possessive of the third person, as σφέτερος in 22. 209.

l. 56. χθιζός. Cp. Hom. Il. 1. 423

χθιζὸς ἔβη μετὰ δαῖτα.

Id. Od. 6. 170

χθιζὸς εἰκόστω φύγον ἡματι οἴνοπα πόντον.

So also προδείλος l. 223; δωδεκαταῖος 2. 4; ἐνδεκαταῖος 10. 12; δειελινός 13. 33, &c.

l. 59. αὐτοῖς κηδομένοισι, 'when they look after it themselves;' not exactly a dative absolute, because of its attraction to βασιλεύσιν. Cp. Aesch. Pers. 165

ὄμμα γὰρ δόμον νομίζω δεσπότην παρουσίαν.

l. 61. ἵνα κεν τέτρωμεν, 'where we shall probably find.'

l. 65. 'But in hesitation he kept on repressing the word which was issuing to his lip,' i.e. for fear of giving offence. A true touch of nature, most elegantly expressed.

l. 67. σπερχομένου. Genitive absolute, not affected by the dative οἱ.

l. 69. ἀμφότερον, 'in two ways, namely,' &c. Prose writers use in this sense the plural, e.g. Plat. Gorg. 542 εἰ τίνος μέγα ἦν τὸ σῶμα φύσει ἢ τροφῇ ἢ ἀμφοτέρω (not ἀμφοτέροις).

l. 72. ἀχρεῖον κλάζον τε, 'barked without meaning anything.' Cp. Hom. Od. 16. 4.

Τηλεμάχου δὲ περίσσαινον κύνας ὑλακόμωροι
οὐδ' ὕλαον προσίοντα.

l. 73. ὄσσον here and in l. 77 refers to Hercules' companion.

ὄσσον, 'only just.' Cp. 1. 45. The action of pretending to pick up and throw a stone to drive away an objectionable dog is familiar to us.

l. 79. ἐπιμηθές, 'slow of apprehension.' He rather depreciates the dogs out of politeness to Hercules, as the following lines shew, 'if it could tell friends from foes at a distance, it would be invaluable.'

l. 81. Cp. Plat. Rep. 376 A, καὶ τοῦτο ἐν τοῖς κυσὶ κατόψει δ καὶ ἄξιον θαυμάσαι τοῦ θηρίου ὅτι ὃν ἂν ἴδῃ ἀγνώτα χαλεπαίνει.

l. 83. ἀρρηγνέας, 'fierce.' A rare word, if not ἀπαξ λεγόμενον.

l. 85. Between this and the preceding line some must have been lost, containing an account of the meeting with Augeas.

l. 86. The sun is said to bring on the evening, because his absence makes way for it, just as the winds are said to lull the stormy sea, by ceasing to blow. Cp. Hor. Od. 1. 3, 16.

l. 87. *τε σηκούς τε*. Cp. l. 12 for lengthening of *ε*.

l. 89. Here follows a beautiful and well-worked-out simile: the endless number of clouds coming up from the horizon, borne along and huddled together by the wind, and their spreading over the sky as they advance, are well-selected points of comparison with the progress of the cattle returning from pasture, as the thin line in the distance expands and fills the plain.

l. 91. *Θρηκός*. Cp. Hor. Epod. 13. 2.

l. 93. *μετά προτέροισι*, 'in the first rank.'

l. 98. *στείνοντο μυκηθμῷ*, 'were crowded with lowing kine.' Cp. 16. 93.

l. 100. *ἔκηλος*, 'idle.' Used of a fallow field, Hom. Hym. Cer. 451

*φερέσβιον οὐθαρ ἀρούρης
τὸ πρὶν, ἀτὰρ τότε γ' οὔτι φερέσβιον ἀλλὰ ἔκηλον
εἰστήκει.*

l. 101. *κεκρημένος ἔργου*, 'wanting a job.'

l. 103. *ἔγγυς* is useless, and looks like a gloss to the preceding word. Nothing better, however, has been offered.

l. 105. *γάλακτος*: genitive after *πινέμεναι*. So l. 224, and *ὄφρα πίοι οἶνιο* Hom. Od. 22. 11.

l. 106. *τρέφε*. This word represents the process of compressing the milk into cheese. See 11. 66, and Hom. Od. 9. 246

ἡμῖν μὲν θρέψας λευκοῖο γάλακτος.

Hence the term *τροῦν τροφαλίς*.

l. 110. *βαρύφρονος*, 'seriously-thinking' of the labour he had in prospect.

l. 113. *ἀρηρότα*, 'well-balanced.'

l. 114. *ἔθνος*. So also *μελισσάων* (Hom. Il. 2. 87), *ὄρνιθων* (ibid. 459), *μυιάων* (ibid. 469), *ἔθνεα*.

l. 115. *ἐώλπει*, 'would expect,' see Hom. quoted on l. 39.

l. 121. *τις νοσῶσος . . . αἵ τ'*, 'any of those diseases which.' See similar construction in Hom. Hym. Ven. 285

*νύμφης καλυκώπιδος ἔκγονον εἶναι
αἱ τὸδε ναιετάουσιν ὅρος καταειμένον ὕλην.*

and Eur. Or. 920

αὐτουργός, οἵπερ καὶ μόνον σώζουσι γῆν.

Id. Hel. 448

Ἑλλήν πεφυκῶς οἷσιν οὐκ ἐπιστροφάι.

l. 127. *κνήμαργοί θ' ἑλικές τε*, 'white-legged and black.' The description of the others as *φοίνικες* and *ἀργησταί* shows that the epithets in this line refer to colour; and Schol. on Hom. Il. 12. 293 explains *ἐλῖξ* = *μέλας*.

l. 129. The number twelve here is supposed to have reference to that of the months.

l. 132. *ἀτιμαγέλαι*. Cp. 9. 5.

l. 134. *λασιόιο*. Cp. 26. 3.

l. 137. *λεῦσσοντα*. There is no occasion to alter this to *λεῦσσόν τε*. This use of dual for plural is common in the Alexandrian poets, and not unfrequent in Homer.

l. 143. *εὐσκόπη*, 'cautiously-watching.'

l. 148. *ὤμω*, 'with his shoulder.'

περὶ νεῦρα τανυσθεῖς, 'folded round the sinews.'

l. 149. *μυὼν* refers to Hercules, not to the bull, as some explain it. The muscle stood out on his shoulder as he pushed the bull backward. Cp. 22. 48.

l. 153. Between this and the preceding line there is probably another gap, in which was related the parting of Hercules from Augeas and the object for which he and Phyleus proceeded towards the city.

l. 155. 'Where they first set foot on the public road.' They had been hitherto walking singly along the narrow path which is described in the three following lines, so that they could not converse comfortably. The answer to *δοῦ* is *τῇ μὲν ὁρᾷ* in l. 159.

l. 158. *χλωρὰ θεούση*. So Meineke for *χλωρὰ ἰούσα*. *χλωρὰ* is used adverbially, 'skirting with a row of green.' Similarly Hes. Scut. 146 *ὀδόντων λευκὰ θεόνταν*, 'a row of white teeth.'

l. 163. *ὥσερ περ*. It is very difficult to make sense of these words; for if they are taken with *βάλλομαι*, another verb is wanting; and they will scarcely bear any adverbial sense expressive of uncertainty. Might not the real reading be *ὥς εἶπεν* or *ὥς εἶδον*? The word *δοῦ* is evidently in contrast to *πάλαι πάγχυ*; so the sense would be, 'Some time ago I heard a tale, and am only just now calling it to mind,' [how the stranger told it] or [since I saw you].

σφετέρησιν is here a possessive of the first person singular. See on 22. 67.

l. 164. *ὥς μέσος ἀκμῆς*, 'in the middle of his prime.' Cp. for the genitive, Plat. Epin. 987 D, *μέσος χειμάνων τε καὶ τῆς θερινῆς φύσεως*.

l. 169. *Διὸς Νεμεοῖο*. Cp. Pind. Nem. 2. 4 *Νεμειοῦ ἐν πολυμνήτῳ Διὸς ἄλσει*.

The lair of this lion was still shewn in Pausanias' time (A.D. 175) in the mountains about two miles from Nemea. See Paus. 2. 15, 2.

l. 171. *αὐτόθεν*, 'straight' or 'immediately' from Argos. Cp. Thuc. 5. 83 *ἐκ τοῦ Ἀργεὸς αὐτόθεν*; and Herod. 8. 64 *αὐτόθεν ἐκ Σαλαμῖνος*; also Hom. Od. 13. 56 *αὐτόθεν ἐξ ἑδρέων*.

νέμων agrees with *Ἀργεῖαν τις* l. 167.

l. 173. *ἐκ Περσῆος*. See 24. 72.

l. 174. *ἔλπομαι*. See on l. 115 *Ἀργιαλῶν*, 'Argives.'

l. 180. *οὐξ ἔλκεσθαι*. Observe that the preposition is redundant, as the word has the termination *θεν*.

φράζομαι, 'I recognise.' Cp. 2. 69, etc.

l. 183. *Ἀπίδα*, 'the Peloponnese,' called so also in Ap. Rhod. *Ἀπίδα καὶ πέλαγος Μινώϊον*, 'the Peloponnese and the Cretan Sea.'

The more usual form is *Ἀπία γαῖα* as in Aesch. Ag. 256, and Supp. 256 foll., where the name is derived from Apis, son of Apollo (or, according to Pausanias, of Telchin), who introduced the art of medicine.

l. 185. *ἔρνος*, 'stock' or 'offspring.' Cp. 7. 44, Virg. G. 2. 151, Lucr. 3. 741 'triste leonum Seminium.' Aesch. Eum. 636

ὅλον ἔρνος οὐτις ἂν τέκοι θεός.

The word in the text has been needlessly altered into *ἔθνος*.

l. 188. 'Entertaining the company with an idle tongue.' Cp. Theognis. 1000 (Bergk. Anth. L.)

παντοίων ἀγαθῶν γαστρὶ χαρίζομενος

and Hes. Op. Di.

μηδὲ ψεύδεσθαι γλώσσης χάριν,
'for the sake of talking, do not tell a gratuitous lie.'

l. 192. *δμαρτήσας*, 'coming up alongside of him.'

l. 194. *κατὰ στάθμην*, 'correctly.'

l. 199. *οἶον*, 'only.'

l. 200. *ἱρῶν μηνίσαντα*. These words occur together at the beginning of a line in Homer (Il. 5. 177). The anger of the gods was usually assigned to some such cause. Cp. also Il. 1. 65

εἴτ' ἄρ' ὅγ' εὐχολῆς ἐπιμέμφεται εἶθ' ἐκατόμβης.

φορωνειδῶν. Others read *φορωνήσεσιν*. The word means 'the descendants of Phoroneus,' or rather is supposed to mean that, because most probably the names of Phoroneus and Aegialeus were invented subsequently to account for the patronymic forms of the names of the Argives *Φορωνεΐδαι* and *Αἰγιαλεΐδαι*.

l. 201. *πιοῦδας*, 'the lowlanders.' So the metaphor of the river is well preserved.

l. 202. *Βεμβινάϊους*. The village Bembina is mentioned by Strabo, 8. 6, among the places in this district, *ἐνταῦθα δὲ καὶ ἡ Νεμέα μεταξὺ Κλεονῶν καὶ Φλιοῦντος, καὶ τὸ ἄλσος ἐν ᾧ τὰ Νέμεα συντελεῖν ἔθος τοῖς Ἀργείοις, καὶ τὰ περὶ τὸν Νεμεαῖον λέοντα μυθεύομενα καὶ ἡ Βέμβινα κώμη*.

l. 206. *ὑγρόν*, 'flexible.' See on l. 55.

l. 208. *κοτίνοιο*. Cp. Ap. Rhod. 2. 34 *καλαύροπα τε τρηχεῖαν κάβαλε τὴν φορέσκειν ὀρειτρεφέος κοτίνοιο*; and Ov. Met. 2. 681 'baculus silvestris olivæ.'

l. 209. *ἔμμητρον*, derived from *μητρά*, 'pith:' 'with the pith still in it,' i. e. freshly cut from the growing tree.

ζαθέω. Cp. Hes. Theog. 2

Ἐλικῶνος ὄρος μέγα τε ζάθεόν τε.

The open vowel before a quadrisyllable ending a line is common in Theocritus. Cp. 10. 28; 15. 102 and 123; 16. 31 and 41, etc.

Imitated by Virgil, E. 2. 24.

l. 212. The action of stringing the bow is described in this line. The *κορώνη* appears to have been a kind of hook near each extremity of the bow, which held the string, when taut, from flying off. In stringing the bow then, the string would be *brought up* to these hooks at both ends. Hence the use of *ἐπίλασσα*.

l. 220. *χλωρὸν δέος*, 'a pale fear,' because it makes the face pale. Cp. Hom. Od. 11. 633

ἐμὲ δὲ χλωρὸν δέος ἦρει.

l. 224. *κρεῖων*. Cp. l. 105. With this description of the lion, cp. Hom. Od. 22. 402

*αἵματι καὶ λύθρῳ πεπλαγμένον ὥστε λέοντα
δε ρά τε βεβρωκῶς βοδὲ ἔρχεται ἀγρᾶλοιο.*

l. 226. περιλιχμάτο. Cp. 24. 20.

l. 228. δεδεγμένος, 'on the look-out for him.' So Hom. Il. 9. 191

δέγμενος Αλακίδην ὁπότε λήξειεν δεῖδαν.

l. 230. ὀλισθεν indicates the noiseless skimming flight of the arrow. Paley understands it as 'glanced aside, not penetrating the flesh,' which seems a very awkward construction.

l. 232. δαφουνόν, 'tawny,' not 'blood-stained.' Cp. Hom. Il. 10. 23

δαφουνόν δέρμα λέοντος,

and Id. 2. 38

δράκων ἐπὶ νῶτα δαφουνός.

l. 234. λαμυρούς. The same meaning as ἀναιδέας 24. 24. Cp. Anth. Pal. 5. 180, where

λαμυροῖς ὄμμασι πικρὰ γελᾷ

is said of Eros.

l. 240. ἀσώμενος. This answers exactly to our familiar use of the word 'disgusted.' Cp. Theogn. 657 (Bergk. A. L.)

μηδὲν ἄγαν χαλεποῖσιν ἀσῶ φρένα

and Alc. Scol. 35 (ibid.)

προκόφομεν γὰρ οὐδὲν ἀσάμενοι.

l. 242. περ' is a far better reading than παρ', which is commoner, if we can be satisfied about the elision of the ι. In support of this are adduced the words περίαχε and περοίχεται from Hesiod. Pindar cuts it off in Pyth. 4. 265

διδοὶ ψάφον περ' αὐτᾶς.

With the description cp. Catul. 63. 81 (Atys)

'Age caede terga cauda, tua verbera patere,'

and Hom. Il. 20. 170

οὐρῇ δὲ πλευράς τε καὶ ἰσχία ἀμφοτέρωθεν
μαστίγεται, ἐξ δ' αὐτὸν ἐποτρύνει μαχέσασθαι.

There is something very grand in the idea of a lion lashing itself to fury with the blows of its own tail.

l. 243. αὐχίν. Cp. Job 39. 19.

l. 246. εἰληθέντος, 'as he gathered himself up' for a spring.

l. 247. Cp. Hom. Il. 4. 485, of the poplar,

τὴν μὲν θ' ἄρματοσσηγὸς ἀνὴρ αἰθωνι σιδήρῳ
ἐξέταμ' ὄφρα ἵτυν κάμψῃ περικαλλεῖ δίφρῳ.

and ibid. 21. 37

ὁ δ' ἐρινεὸν ὀξεῖ χάλκῳ
τάμνε, νέους ὄρηκας, ἵν' ἄρματος ἀντιγες εἴεν.

l. 252. ἄθροος. Cp. 13. 51, Ap. Rhod. I. 1428

ὁ δ' ἄθροος αὖθι πεσὼν ἐνερείσατο γαίῃ.

l. 254. Cp. Hom. Od. 13. 224

δίπτυχον ἀμφ' ὁμοῖσιν ἔχων εὐεργέα λώπην

and Ap. Rhod. 2. 32

δίπτυχα λώπην.

l. 255. κόρσης, 'my head.'

l. 260. Cp. 22. 98.

l. 262. Cp. 22. 129.

- l. 263. *ὑπότροπον*. Cp. Ap. Rhod. i. 838
εἴμ' δ' ὑπότροπος αἰθῆς ἀνὰ πτόλιν,
 and *ibid.* 4. 439

ὑπότροπος αἰθῆς ὑπίσσω

βαίη ἐς Αἰήταο δόμους.

l. 268. 'And I stood upon his hind feet and firmly pressed them to the ground with my heels.'

l. 269. The usual reading in this line is *πλευροῖσί τε μῆρ' ἐφύλασσον*; but the explanation is unintelligible. The text is Briggs' emendation, adopted by Meineke, and makes very good sense:—'Hercules, with his feet on the lion's hind paws, strides across its loins and holds them firmly between his thighs.' A similar position is described by Philostratus (*Sen. Im.* i. 6), *ὁ μὲν ἤρκεε τὸν ἀντίπαλον, περιπτὰς αὐτῷ κατὰ τῶν νάτων, καὶ ἐς πνίγμα ἀπολαμβάνει, καὶ καταδεῖ τοῖς σκέλεσι*.

l. 270. *βραχίονας*, 'the lion's fore-legs.'

l. 271. *πελώριον*. There is a doubt between this, and *πελώριος* as epithet of *ἔδης*: but there is, I think, only one instance quoted of the word so applied. The shades of beasts were supposed to be found in Hades. See *Virg. Ae.* 6. 285. In *Hom. Od.* ii. 573, Orion is represented hunting over again the beasts he has slain.

l. 275. *ἄλλῃ*. This can scarcely be right. There are several proposed emendations, of which Wordsworth's *οὐδὲ μὲν ἄλλῃ*, 'nor in any other way,' is the best, but not satisfactory.

l. 277. *αὐτοῖς*, i. e. 'with its own claws.'

IDYLL XXVI.

This relates the murder of Pentheus, king of Thebes, by his mother Agave, and her sisters Ino and Autonoe; who had caught him watching their celebration of the orgies of Bacchus. The story is related by many other poets, among whom the best known are Euripides (whose account in the 'Bacchae' Theocritus seems to have read), and Ovid. *Met.* 3. 701 foll.

The poem is an inferior composition, and contains a pun in l. 26, previously however made by Euripides, *Bacch.* 367.

l. 1. These three were daughters of Cadmus.

μαλοπάρρος, 'rosy-checked.'

l. 2. *ἔρος*. According to Eur. *Bacch.* 1045, and *On. Met.* 3. 702, this was Mount Cithaeron; according to others, Parnassus.

τρεῖς. See Eur. *B.* 680

*ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,
 ὧν ἡρχ' ἐνός μὲν Αὐτονόη, τοῦ δευτέρου
 μήτηρ Ἀγαυή σῆ, τρίτου δ' Ἰνώ χοροῦ.*

1. 4. τὸν ὑπὲρ γᾶς. To distinguish it from that which covered the ἀσφόμελον λειμῶνα in Hades (?). Or perhaps a species which grows close upon the surface of the ground.

1. 5. καθαρό. Cp. Ov. Met. 3. 709

'Purus ab arboribus spectabilis undique campus,'

and Virg. Aë. 12. 770

'Puro ut possint concurrere campo.'

1. 7. ποπανεύματα. Wordsworth's emendation for πεπονάμενα. These were a kind of cake; cp. Aristoph. Thesm. 283

ὦ θράττα τὴν κίστην κάθελε κᾶτ' ἔξελε
πόπανον ὅπως λαβούσα θύσω ταῖν θεαῶν.

and Ov. Fast. 3. 733

'Liba Deo fiunt, sucis quia dulcibus ille

Gaudet, et a Baccho mella reperta ferunt.'

1. 8. νεοδρέπτων, 'covered with newly-plucked boughs.'

1. 10. πέτρας. According to Euripides, a mysterious stranger bent one of the upper branches of a pine-tree down to the ground, fixed Pentheus upon it, and then let it go back to its original position; and then disappeared, while at the same time a voice as of Bacchus was heard, urging his votaries to the slaughter of his foe; after many attempts they finally with united strength tear up the tree by the roots.

1. 12. In Ovid his mother sees him first.

1. 14. Cp. Catul. 64. 260

'Orgia quae frustra cupiunt audire profani.'

Autonoe upset the preparations to prevent Pentheus seeing them.

1. 17. ἰγνύαν ἐρύσασαι. A good emendation by Briggs of the original ἰγνύ' ἀνειρύσασαι.

11. 18, 19. Two excessively silly lines: one cannot but hope Theocritus did not write them.

1. 20. Cp. Hor. Sat. 2. 3, 303, Eur. Bacc. 1114

πρώτη δὲ μήτηρ ἤρξεν ἱερὰ φόνου.

1. 21. Cp. Eur. Med. 191

τοκάδος λεαίνης δέργμα.

1. 22. Ἰνώ. In Eur. Bacc. 1121, Agave tears off one arm and Ino the other. Ovid thus describes it,

'Illa (i. e. Autonoe) quid Actaeon, nescit; dextramque precanti

Abstulit: Inoo lacerata est altera raptu.'

1. 26. πένθημα.—Πενθήα. Cp. Eur. Bacc. 367

Πενθεὺς δ' ὅπως μὴ πένθος εἰσίοισι δόμοις.

There are several instances of these serious puns in the Greek Tragedians: they are not wantonly made, but indicate a certain superstition about names. There is a well-known instance in Soph. Aj. 430

αἰαὶ τίς ἂν ποθ' ᾤεθ' ὦδ' ἐπάννυμον

τοῦμὸν ξυνοῖσιν ὄνομα (Αἴας) τοῖς ἐμοῖς κακοῖς;

So of Helen, Aeschylus says that she is justly named, for she is

ἐλέανς, ἑλάνδρος, ἐλέπτολις. Ag. 670.

Sophocles puns on Polynices (Antig. 110)

Πολυνείκους ἀρθείς νεκρέων ἐξ ἀμφιλόγῳ.

So does Eurip. Phoen. 645

ἀληθῶς δ' ὄνομα Πολυνείκεν πατὴρ
ἔθετό σοι θεῖα προνοία ναικέων ἐπάνυμον.

Aeschylus, too, on the names of Apollo;

ἀγυῖατ' Ἀπόλλων ἐμός,

ἀπώλεσας γὰρ οὐ μόλις τὸ δεύτερον. Ag. 1081.

and again, *ibid.* 1087

ἀγυῖατ' Ἀπόλλων ἐμός,

ἃ ποῖ ποτ' ἤγαγές με;

Nor has the name Odysseus escaped, e. g. Soph. Frag. 877

ὀρθῶς δ' Ὀδυσσεὺς εἰμ' ἐπάνυμος κακοῖς,

πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί.

and Hom. Od. i. 60

οὐ νύ τ' Ὀδυσσεὺς

Ἀργείων παρὰ νηυσὶ χαρίζετο ἱερὰ βέζων

Τροίῃ ἐν εὐρείῃ; τί νύ οἱ τόσον ὠδύσαιο, Ζεῦ;

What would they have said to a Dr. Coffin?

ll. 27 foll. The next three lines have given a great deal of trouble. The sense of the first two seems pretty plain: ' [It is indeed a fearful story, but] οὐκ ἄλγῳ, I think nothing of it (i. e. I do not look upon it as cruelty on the part of the gods); and let no one else think to be at enmity with Dionysus, not even if he have suffered a worse fate than this.' But the third line is certainly quite unintelligible, with the context. It is so perfect, and intelligible by itself, that any labour bestowed on attempts at emendation or rather alteration of it, cannot but be thrown away.

l. 29. 'And be nine years old, or entering upon his tenth.' The word *ἔτους* is understood with *δεκάτω* from *ἐνναέτης*. Cp. 15. 129.

l. 30. Cp. Callim. Hym. Del.,

εὐαγέων δὲ καὶ εὐαγέεσσι μέλοιμι.

l. 31. *αἰετός*, 'omen' or 'rule of life'; i. e. the wish expressed in the preceding line. Cp. Hom. Il. 12. 243

εἰς οἶανδς ἀριστος, ἀμύνεσθαι περὶ πάτρης.

l. 34. *ἐπιγυνίδα*. Bacchus, according to Mythology, was sewn up in Jupiter's thigh, to conceal him from the wrath of Juno. Cp. Eur. Bacc. 286

ὡς ἐνεργάφῃ Διὶς μηρῷ.

κάθετο, then, will mean 'put out of harm's way.'

IDYLL XXVIII.

This charming and elegant poem is addressed to an ivory distaff which Theocritus is about to take as a present to Theagenis, the wife of his friend the poet-physician Nicias, to whom Idylls XI and XIII are addressed. The poet takes the opportunity of extolling the domestic virtues of the good housewife for whom his present is intended.

The metre is choriambic, the same as the line of Alcaeus,

μηδὲν | ἄλλο φυτεύ | σης πρότερον | δένδριον ἀμ | πέλω

from which Horace (Od. I. 18) took his

‘Nullam | Vare, sacra | vite prius | severis ar | borem.’

The dialect is Aeolic, as being particularly well adapted for the lyrical metre employed.

1. 1. φιλέριθ’, ‘friend of the worker in wool.’ The word *ἐριθος* has not really any connexion with *ἐριον*, *wool*, though it is often used as if it had, e. g. here and 15. 80. Paley says that its derivation is from the root *ειρ*, which we see in the word ‘*ser-vus*.’

1. 2. νόος κ.τ.λ., ‘who have a mind apt for housewifery.’ This reading is Briggs’ emendation of the old *πόνος οἰκωφελέσσιν σὺς ἐπάβολος*.

1. 3. θάρσειω. The Aeolic form of the present participle, as if from *θάρσημι*. So *ματείσαι*, Sapp. 54 (Bergk. Anth. L.).

ὕμάρτη, for *ὁμάρτει*; like *ὕμοιος* for *ὁμοῖος*, Aeolic forms.

Νεῖλω πόλιν; Miletus, founded by Neleus. Cp. Callim. Hym. Di. 225

χαῖρε Χιτώνη

Μιλήτῳ ἐπίδημε· σὲ γὰρ ποιήσατο Νηλεὺς·

ἡγεμόνην ὅτε νηυσὶν ἀνήγετο Κεκροτιήθεν.

1. 4. ὑπαπάλω is the reading of the MSS. The usual resolution of this word is into *ὑπ’ ἀπαλῶ*, or *ὑφ’ ἀπαλῶ*, so as to mean ‘under (i. e. either roofed with, or concealed among) the tender reed.’ A temple of Venus called *ἡ ἐν καλάμοις* at Samos, is mentioned by Athenaeus, 12. 572. Hermann reads *ὑπ’ ἀμπαλῶ* for *ἀμφιάλουν*. Possibly the name of a hill is concealed in the word *ἀπαλῶ*: and Strabo (14. p. 637) speaks of a promontory of Samos called *Ἀμπελος*, and says that the whole of the hilly district of the island was called by that name; which may have extended to the neighbouring coast. This may be a solution of the difficulty.

1. 6. κἀντιφιλήσομαι: passive: ‘and may receive tokens of his affection in return.’

1. 7. Χαρίτων φύτον. Cp. 11. 6. Nicias was a poet also. See, too, 7. 44 for the word *φύτον*.

1. 9. Νικιάας. See on 15. 110.

1. 10. πέπλους. The Aeolic form of the accusative case plural. So are *πόκοις* 1. 12: *δόμοις* 1. 16: *νόσοις* 1. 20.

1. 11. ὑδάτινα is interpreted either of colour, ‘sea-blue’ or ‘sea-green,’ (like ‘*thalassina vestis*’ in Lucr. 4. 1127); or of texture, ‘fine,’ ‘transparent,’ like the ‘*Coae vestes*.’ It is more probable here that the texture should be the subject of praise than the colour.

βράκη were long robes, reaching to the ground; as may be gathered from Sapp. 70 (Bergk. A. L.).

οὐκ ἐπισταμένα τὰ βράκε’ ἔλκειν ἐπὶ τῶν σφυρῶν.

The *β* before *ρ* at the beginning of a word is characteristic of the Aeolic dialect. So *βρόδον* for *ρόδον*.

l. 12. Cp. 5. 98. Paley suggests that the mention of '*the spring shearing-time*' by Aristoph. Av. 714, shews that there is nothing extraordinary in sheep being shorn twice a year, because it was the regular thing; and therefore that *τρίς* would be preferable to *δίσ*.

l. 13. *πέξαιντ'*, conditional without *άν*, 'would get themselves shorn.' *ἔννεκ'*, 'if it depended on Theagenis,' i. e. if the general demand were as large as hers. Cp. the inscription on Myron's cow, in Anth. Pal. 9. 729

εἵνεκα γάρ τέχνης σείο, Μύρων, ἀρόσω.

l. 15. *ἰβολλόμαν*. Aeolic for *ἰβουλόμην*.

l. 16. *ἔσσαν*, for *οὔσαν*. So also in Sappho.

l. 17. *πάτρις*; Syracuse, founded by Archias of Corinth, 375 B. C. Cp. 15. 91.

l. 24. *τώπος ἰδών*. So Ahrens has corrected the old readings, *εῖπει* *ποτιδών*, and *εῖπει τῷ ποτιδών*, etc.

l. 25. *τίματα*. Restored from the MSS. by Ahrens and Meineke, in place of the usual *τιμᾶντα*.

BERENICE.

A FRAGMENT.

This Fragment, the only one authoritatively ascribed to Theocritus, is preserved by Athenaeus, 7. p. 284 a; where it is thus introduced:—*Θεόκριτος δὲ ὁ Συρακόσιος ἐν τῇ ἐπιγραφομένῃ Βερενίκη τὸν λεῖκον ὀνομαζόμενον ἰχθὺν ἱερὸν καλεῖ, διὰ τούτων,*

‘καὶ τις ἀνὴρ κ. τ. λ.’

It is part of a poem in praise of Berenice, about whom see 15. 106, and 17. 34 foll.

l. 1. *καὶ τις*. The answer to the 'if' is in line 5.

l. 2. Cp. Mosch. 5. 9

ἡ κακὸν ὁ γριπεὺς ζῶει βίον ᾧ δόμος ἂ ναῦς

καὶ πόνος ἐστὶ θάλασσα, καὶ ἰχθυεὶς ἂ πλάνος ἄγρα.

l. 3. *ἀκρόνυχος*, 'at the commencement of night.' Hence the astronomical term 'acronychal' for the rising or setting of stars at sunset.

ταύτῃ Θεῷ, i. e. Berenice.

l. 4. *φιερώτατος*. Cp. 11. 21. 'The most brilliant.' That is why he is called *λεῦκος*.

l. 5. *καὶ*, 'then,' i. e. if he so prays for good luck from Berenice, and offers her this wonderful fish.

EPIGRAMS.

I. On a votive offering to Apollo and the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 336.

1. 2. ἔρπυλλος, Lat. 'serpyllum.' See Virg. E. 2. 11, G. 4. 31. κείται, 'are offered:' κίμαι is used as the passive of τίθημι in every sense of that word.

1. 3. μελαμφύλλω. So also μέλας κίσσος II. 46, of the sombre dark green of the ivy.

1. 4. 'Since the Delphian rock produced this in your honour.' Cp. Eur. And. 999

Δελφὶς εἴσεται πέτρα.

1. 5. Cp. Virg. E. 1. 8. μάχλος, 'wanton.' So Meineke: others have μαλός, 'white'; μάλος, 'leader of the flock (?)'; and μαλλός, 'shaggy.'

1. 6. τερμίνθου. The terebinth or turpentine-tree (*Pistacia Terebinthus*), is often mentioned in the Bible, under the names of oak or terebinth; e. g. Gen. 35. 4. It is not an evergreen; has small lancet-shaped leaves, and after flowering bears oval berries in clusters. A very pure turpentine exudes from incisions in the bark.

II. On some offerings to Pan.

Called δδέσποντον in Anth. Pal. 6. 177.

1. 2. ἀνθεο. The aorist is used, as if the inscription were speaking to the reader, 'Daphnis offered,' &c.

1. 3. The articles which he offers are in token of his renunciation of music, shepherding, hunting, and courting, respectively.

1. 4. ἐμαλοφόρει, 'he used to carry apples.' See on 2. 120; 3. 10; 11. 10.

III. Inscription on a statue representing a shepherd sleeping in a cave.

Ascribed to Theocritus, Anth. Pal. 9. 338.

1. 1. κεκμαώς. Cp. I. 17.

1. 3. κροκόεντα. See I. 31.

1. 6. καταρχόμενον, 'which is beginning [to seize you].' This makes better sense than any of the other readings, such as καταγρόμενον—κατεγρόμενον—καταγόμενον—κατανόμενον, &c.

IV. Description of the position of a statue of Priapus in a lovely spot.

Ascribed to Theocritus, Anth. Pal. 9. 437.

1. 1. λαύραν, 'avenue' or 'alley.' Pindar (Pyth. 8. 86), describes the return of beaten wrestlers homeward, κατὰ λαυράς, 'sneaking along the by ways.'

1. 2. σύκινον. Cp. Hor. Sat. 1. 8, 1.

ξάνον, 'a rude shapeless image,' such as were carved by the shepherds. Cp. Anth. Pal. 9. 326

Νύμφων ποιμενικὰ ξάνα.

1. 3. τρισκελές, 'very hard and dry,' the same as περισκελές. Similarly compounded are τρισάωρος—τρισάθλιος—τρισμάκαρ, &c.

αὐτόφλοιον. Cp. 25. 208, and Anth. Pal. 6. 99.

κόψας ἐκ φηγού σὲ τὸν αὐτόφλοιον ἔθηκε

Πᾶνα Φιλοξενίδης.

1. 5. ἔρκος δέ σφ' ἱερὸν. So Meineke. Wordsworth reads σᾶκος (or κᾶκος) δέ σφ' ἱερὸς. Other readings are ἔρκος δ' εὐθ' ἱερὸν—ἔρκος δὲ σκιερὸν, &c.

1. 11. ξοῦθαι. See on 7. 142.

1. 14. ἀποστέρξαι. Cp. 14. 50.

1. 15. ἐπιπρίξειν, Understand, *Promise*, 'that I will sacrifice.' He wishes either not to love or that his love may be required: in the former case the fulfilment of his wish will be worth a young he-goat; in the latter, a heifer, a full-grown he-goat, and a lamb.

χίμαρον. Not elsewhere masculine in Theocritus. Whether masculine or feminine, probably a young goat is always meant by the word.

1. 17. Cp. 7. 15.

1. 18. σακίταν. Cp. 1. 10.

V. An invitation to join in a pastoral Trio.

Ascribed to Theocritus, Anth. Pal. 9. 433.

1. 1. λῆς. Cp. 1. 12.

διδύμοις, 'double flute,' called in Latin 'tibiae pares,' or 'tibiae dextra et sinistra,' and also in Greek 'the male and female pipes,' from their different pitch. See Herod. 1. 17, where the same instruments are mentioned in harmony: ἐστρατεύετο δὲ (Alyattes the *Lydian*) ὑπὸ συνίγγων τε καὶ πικτιδων καὶ αὐλοῦ γυναικίου τε καὶ ἀνδρηίου.

1. 2. πακτίδ', 'a rude kind of stringed instrument.' See Herod. quoted on line 1. Cp. for the harmony of lyre and flutes, Hor. Od. 3. 19, 20; 4. 15, 30, Ep. 9. 5.

1. 3. θαλξεί. So 'mulcere' in Latin, Hor. Od. 3. 11, 24.

1. 4. κηροδέτῃ. Cp. 8. 19. The epithet is applied to the music, not to the instrument.

1. 5. *λασιαύχενος*. This is the original reading in Anth. Pal. There seems scarcely sufficient reason for altering it to *λασίας δρυός*, although the epithet is somewhat strange applied to the bushy entrance of a cavern.

1. 6. This was contrary to their superstition. See on I. 15 foll. It is possible that this superstition was peculiar to goatherds, who were under Pan's special protection, and had no influence on shepherds and cowherds (?).

VI. To Thyrsis, on the loss of a young she-goat.

Ascribed to Theocritus, Anth. Pal. 9. 432.

1. 3. *χίμαρος*. See on Epig. 4. 15.

τὸ καλὸν τέκος, 'your pretty pet.'

ἐς Ἄιδαν. Cp. Catullus 3. 11 foll. of Lesbia's sparrow

'Qui nunc it per iter tenebricosum
Illuc unde negant redire quenquam;
At vobis male sit, malae tenebrae
Orci quae omnia bella devoratis!'

1. 5. *κλαγγεῦντι*, 'howl.'

1. 6. *ὅσπεον οὐδὲ τέφρα*. See Jebb on Soph. Aj. 244, showing that *δαίμαν κούδεις ἀνδρῶν* is not a parallel expression to this, but that in such ellipses the words are connected by *οὔτε* or *οὐδέ*. He quotes Pind. Pyth. 3. 54 *ἔργοις οὔτε βουλαῖς*, and Lucian. As. c. 22 *χρυσίον οὐδὲ ἀργύριον οὐδὲ ἄλλο οὐδέν*.

Bone and ash, i. e. the remains of bodies after burning, as preserved in the funeral urn. There can be no such treasured memorial of the poor devoured kid.

VII. On a statue of Aesculapius, the god of healing, made by Eetion for Nicias, Theocritus' physician-friend.

Ascribed to Theocritus, Anth. Pal. 6. 337.

1. 1. *Μίλητον*. Cp. 28. 3. Nicias' abode.

1. 2. Cp. 11. 5 *συννοισόμενος*. Cp. Soph. Phil. 1085

ἀλλὰ μοι καὶ θνήσκοντι συνοίσει.

1. 4. *γλύψατ'*, 'ordered to be carved for himself.' Cp. Herod. 4. 88 *σφέων εἰκόνας ποιησάμενοι*, *ibid.* 1. 31 *ἐποίητο δὲ καὶ λέοντος εἰκόνα*.

εὐώδους. Cp. 7. 81 and Anth. Pal. 6. 146 *εὐώδης νηός*.

1. 5. *Ἡερῶνι*. Of Amphipolis, about 275 B.C., mentioned also by Callimachus.

VIII. Epitaph on Orthion of Syracuse, who lost his way when tippy on a stormy night, and perished.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 660, but to Theocritus in Appendix to Anth. Planud. and in all edd. of Theocritus. Compare an epigram of Antipater's, Anth. Pal. 7. 398

οὐκ οἶδ' εἰ Διόνυσον ὀνόσσομαι ἢ Διὸς ὄμβρον
μέμφοιμ'. ὀλισθηροὶ δ' εἰς πόδας ἀμφοτέροι.
ἀγρόθε γὰρ κατιόντα Πολύξενον ἐκ ποτε δαιτὸς
τύμβος ἔχει γλίσχρων ἐξεριπόντα λόφων·
κεῖται δ' Αἰολίδος Σμύρνης ἐκάς· ἀλλὰ τίς ὄρνυς
δειμαῖνοι μεθύων ἀτραπὸν ὑετίνῃ.

l. 3. τοιοῦτον, 'such' as—what? nothing is mentioned. If τοιοῦτον refers to the fate described in line 4, then the conjunction δέ is useless and unintelligible. Again, the word πολλῆς is a difficulty. Can it mean 'great' in the sense of 'illustrious'? Other readings are ἀντὶ δε βάλου—ἀντὶ φίλης δέ—ἀντὶ δὲ πότνας. But unless you suppose something lost after τοῖς or after πότμον, explaining what the fate was, it is useless to make any emendation of the line which retains δέ. Some word like ποθεῖνῃς, or τεκούσης, is what is wanted.

l. 4. ἐφεσσύμενος. Cp. Ap. Rhod. i. 691

ὄτομαι ἤδη

γαῖαν ἐφέσσεσθαι

and Pind. Nem. ii. 21 γῆν ἐπιεσσόμενος.

IX. Epitaph on Cleonicus, shipwrecked on a voyage from Coele-Syria to Thasos.

Ascribed to Automedon, Anth. Pal. 7. 534, but the first two lines are given in Anth. Planud. under the name of Theocritus. Compare a very similar Epigram of Callim. 19 (48)

Νάξιος οὐκ ἐπὶ γῆς ἔθανεν Λύκος, ἀλλ' ἐνὶ πόντῳ
ναῦν ἄμα καὶ ψύχην εἶδεν ἀπολλυμένην,
ἔμπορος Αἰγίνῃθεν ὅτ' ἔπλεε. Χῶ μὲν ἐν ὕγρῳ
νεκρός· ἐγὼ δ' ἄλλως οὐνομα τύμβος ἔχων
κηρύσσω πανάληθες ἔπος τόδε· φεῦγε θαλάσση
συμμίσγειν ἐρίφω, ναῦτιλε, θυομέναν.

l. 2. A line variously read and variously punctuated. A stop may be put

after ναύτιλος instead of after ἴσθ', because ἴσθι is more frequent as the imperative of οἶδα than of εἰμί. Others read ἴσθι· καὶ ὥς—ἴσθι γὰρ ὥς—ἔστι καὶ ὥς, &c.

l. 5. δύσιν. See on 7. 53, Virg. G. I. 221; 4. 235.

X. Dedication of a statue to the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 338.

l. 3. οὐκ ἐτέρως, 'no one will deny that.'

l. 4. He remembers that he owes his fame as a musician to the Muse's inspiration. Cp. Hor. Od. 4. 3, 21 foll.

XI. Epitaph on Eusthenes, a physiognomist.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 661, but to Theocritus by Anth. Plan.

l. 3. The usual reading is εἶ μιν ἔθαψαν ἱταῖροι. According to the text, which is due to Hermann, a distich is supposed to have been lost, which would explain who those were who 'wrote him down their comrade, though he was a foreigner.'

l. 4. χῶροθέτης. Another emendation of Hermann's, the usual reading being χύμοθέτης. Being described as σοφιστής and φυσιογνώμων, Eusthenes was more likely to be 'a caster of nativities' (ᾠροθέτης) than a poet. The verb ᾠροθετέω is common enough, though the substantive is not elsewhere used.

l. 6. δούκος. Emendation of Heinsius for ἀεικὺς, 'destitute.'

XII. Dedication of a tripod to Bacchus.

Ascribed to Theocritus; Anth. Pal. 6. 339.

l. 1. χορηγός here means 'leader of the chorus,' like κορυφαῖος. Generally, and especially in Attic writers, the word signifies the citizen who defrayed the expenses of the chorus, who would have had nothing to do with offering the tripod which they had won to Bacchus. According to Pausanias I. 20, 1, there was a street in Athens called Tripod Street, from the tripods there set up in honour of the gods.

l. 2. πᾶρ σε. This is a rather doubtful alteration of Ahrens for the usual καὶ σε, which would mean that Demomenes offered a statue of Bacchus as well.

1. 3. *πᾶσι*. There is some doubt whether this or *παισί* is the better reading. *πᾶσι* appears in Anth. Pal., and *παισί* in the old edd. of Theocritus. According to the text, translate 'he was temperate (or fair) in all matters.'

1. 4. This line is in favour of the reading *πᾶσι* in line 3. 'He always had regard for what was honourable and right.'

XIII. On a statue of the heavenly Venus.

Ascribed to Theocritus, Anth. Pal. 6. 340.

1. 1. *οὐ πάνδημος*. This refers to the two surnames of Aphrodite; Pandemus as the goddess of sensual love, called 'Volgivaga' Lucr. 4. 1064, and Urania as the goddess of domestic purity. See Xen. Symp. 8. 9 *εἰ μὲν οὖν μία ἔστιν Ἀφροδίτη ἣ διτταὶ Οὐρανία τε καὶ Πάνδημος, οὐκ οἶδα· ὅτι γε μέντοι χωρὶς ἑκατέρα βωμοὶ τε εἰσὶ καὶ ναοὶ καὶ θυσίαι, τῇ μὲν Πανδήμῳ ῥαδιουργότεραι τῇ δὲ Οὐρανίᾳ ἀγνότεραι, οἶδα.* Cp. Plat. Symp. 180 D. foll.

XIV. This and the following Epigram (ascribed to Leonidas of Tarentum, Anth. Pal. 7. 658 and 659) were probably written, one on one side and the other on the other of the same tomb.

1. 4. The usual prayer over the graves of the good, 'Sit tibi terra levis.' Cp. the beautiful lines of Meleager,

*ἀλλά σε γυνούμαι, γὰ πάντροφε, τὸν πανόδυτον
ἥρεμα σοῖς κόλποις μάτερ ἐναγκάλισαι.* Anth. Pal. 7. 476.
and again, *ibid.* 461

*παμμήτορ γῇ χαῖρε, σὺ τὸν πάρος οὐ βαρὺν εἰς σε
Διαιγένην καὶ τῇ νῦν ἐπέχοις ἀβαρή.*
and satirically, *ibid.* 11. 226

*εἴη σοι κατὰ γῆς κούφη κόνις, οἰκτρὲ Νέαρχε,
ὄφρα σε ῥηιδίως ἐξερύσῃσι κύνες.*
λερῆς, because he was *θείοις μετ' ἀνδράσι* Ep. 15. 3.

XV. See on Epig. XIV. Anth. Pal. 7. 659.

XVI. On a statue of Anacreon.

Ascribed to Theocritus, Anth. Pal. 9. 599.

The lines are alternately iambic senarii and hendecasyllables, such as we find again in Epig. 20, and frequently in Catullus, c. g.

'Lugete, o Veneres Cupidinesque.'

1. 2. σπουδῇ, 'attentively.'
 1. 4. εἰ τι περισσόν, 'one of the most excellent.' Cp. Id. 7. 4, and Ap. Rhod. 3. 347 Παναχαΐδος εἰ τι περισσόν Ἡρώων.

XVII. On a statue of Epicharmus.

Ascribed to Theocritus, Anth. Pal. 9. 600.

The metre, according to the text, is a somewhat awkward jumble, in which the distichs correspond to one another alternately; their first lines being alternately a trochaic tetrameter and an iambic trimeter. All their second lines are simple Adonii or dactylic dipodiae, preceded by a long, or a short, or two short syllables. But see on line 3.

1. 2. εὐρῶν Ἐπίχαρμος. Epicharmus gave a new form to the comedy existing in his day at the Sicilian Megara, whither it had been brought from Megara on the Isthmus, introducing plays with a regular plot. He left Megara for Syracuse, when the former city was destroyed by Gelon (484 B.C.), and there, being more than fifty years old, began his career as a comic poet. He is spoken of in high terms by Plato, Theaet. 152. E. τῶν ποιητῶν οἱ ἄκροι τῆς ποιήσεως ἑκατέρας, κωμῳδίας μὲν Ἐπίχαρμος, τραγῳδίας δὲ Ὅμηρος, and by Cicero, 'Epicharmi acuti nec insulsi hominis sententiam' Tusc. D. 1. 8, 15. Cp. Hor. Ep. 2. 1, 58.

1. 3. Hermann, supposing that all the distichs originally were the same metre, alters this line thus,

Κράστιοι δ', ὦ Βάκχε, χάλκεον νιν ἀντ' ἀλαθινοῦ,
 and 1. 7 thus,

χρῆν γὰρ ὦν σωρηδὸν εἶχε χρημάτων μεμναμένους.
 There is certainly great abruptness in the commencement of this line 3. In support of Κράστιοι, Hermann, according to Meineke, cites the mention of Ἀθηναίη Κραστίη in Herod. 5. 45; but it is difficult to see who would be meant by Κράστιοι here, for in the passage of Herodotus it refers to the river Crathis at Sybaris (?).

1. 5. πεδωρισταί either means 'holding converse with,' or, more probably, 'sharing in,' from μεθορίζω. There are many other readings: πελωριστῶ Πελωρεῖς τῶ—πεδοίκεσται (Wordsw.). The sense of this and the preceding lines is, 'The Coans, who have settled in Syracuse, sharers in the city, offered here to thee, oh Bacchus, his statue in brass in place of flesh and blood.' For ἀλαθινός see on Id. 13. 15.

1. 6. Here occur fresh difficulties. Unless we read οὖς for οἶ, and put something into the next line to govern it, we can do nothing with μεμναμένους in line 7. Hermann's alteration does away with this difficulty, by retaining οἶ which is wanted, and putting a full stop at πολίτη. Epicharmus was a Coan by birth.

XVIII. Epitaph on a nurse named Cleita.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 663.

The lines are alternately hendecasyllables and asynartete combinations of four dactyls (or spondees) and three trochees, called Archilochians. These latter are found purer in the following Epigram: here a cretic is admitted in place of the fourth dactyl in line 2. Cp. the metre of Hor. Od. 1. 4

Solvitur | acris hi | ems gra | ta vice || veris | et Fa | voni.

1. 3. γυνὴ ἀντρί. An unusually harsh crasis.

ἀντρί τήνων ὦν = ἀνθ' ὦν, 'in return for her having nursed the child.'

XIX. On a statue of Archilochus.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 664.

The first and fourth lines are asynartete Archilochian dactyls, as in the preceding Epigram; the second and fifth are iambic trimeters; and the fourth and sixth catalectic scazon iambs.

1. 1. καὶ σταθεὶ καὶ εἰσιδε. The object is governed by the latter of two closely connected verbs, as in Id. 25. 72, the former not being transitive.

1. 3. κῆπ' ἔν τε καὶ ποτ' ἄω., 'to the western and eastern limits of the world.'

1. 6. 'Both in iambic and in lyric poetry.'

XX. On a statue of Pisander, author of the *Ἡράκλεια*.

Ascribed to Leonidas of Tarentum, Anth. Pal. 9. 598.

The lines are hendecasyllables.

1. 4. συνέγραψεν. A word generally used of prose writers.

XXI. Epitaph on Hipponax.

Ascribed to Theocritus, Anth. Pal. 13. 3.

The metre is scazon iambic, so called from the halting (*σκάζων*) sound produced by the last foot being a spondee. It was invented by Hipponax, and is frequently used by Catullus and Martial. According to the Latin usage, the fifth foot should be an iambus. See a translation of this into Latin quoted in the notes of Thackeray's Anthol. Graeca.

1. 3. Cp. Id. 22. 213; 25. 38. Even in death, Hipponax hates all bad men.

XXII.

Ascribed to Theocritus, Anth. Pal. 9. 434. But there is a general agreement that this Epigram was not written by Theocritus, but by some grammarian, who prefixed it to an edition of recently-collected poems of Theocritus. Consequently it is suspected to have been the work of Artemidorus, about whom see Preliminary Remarks.

XXIII. On the safety of Caicus' bank.

Ascribed to Theocritus, Anth. Pal. 9. 435, or rather to the same author as the preceding.

1. 2. 'Take up your deposit, when the accounts are balanced.' The phrase *ἔρχεσθαι πρὸς λόγον* properly is used of the banker striking a balance, but here of the *ψήφος* or calculation of the account.

1. 3. 'Let other men give excuses' for not meeting the just demands of depositors.

XXIV. Epitaph on Glauca, probably the poetess mentioned Id. 4. 31.

Ascribed to Theocritus, Anth. Pal. 7. 262.

XXV. Epitaph on a little girl.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 662, but contained in many MSS. of Theocritus.

1. 2. *πολλῆς ἡλικίης*. Equivalent to *πολλῶν ἡλικιῶν*. Another reading is *πολλοῖς*, i. e. 'many [years] before her prime.'

1. 5. *Περὶστέρα*. She was, as we may suppose, the mother of the children.

ἐν ἐτοίμῳ. See on 22. 212.

APPENDIX.

TRANSLATION OF IDYLL I (64-141).

Lead, friendly Muses, the bucolic strain—

'Tis Thyrsis sings, Thyrsis from Etna's plain.
Where were ye, nymphs, while Daphnis' life decayed?
On Pindus' height, or in Peneus' glade?
For certès Etna's peak ye came not nigh,
Nor all the holy streams of Sicily.

(Sweet Muses, lead the pastoral refrain—)

His death both wolf and jackal wept amain,
And lion from amid his thicket lair:

(Lead, friendly Muses, the bucolic air—)

Cows at his feet that wont to ruminate,
And bulls and heifers lowing mourn his fate.

(Lead, friendly Muses, the bucolic lay—)

Came Hermes first to soothe him: 'Daphnis, say
Whose love hath power to waste thy soul away?'

(Kind Muses, lead the pastoral refrain—)

Neighbours, to ask the reason of his pain,
Came from their charge of sheep, or goats, or beeves;
Priapus came to banter—'Wherefore grieves
Thy wasting soul? e'en now the maid forlorn

By each familiar grove and spring is borne

(Lead, friendly Muses, the bucolic strain—)

In search of thee, impassible fond swain.'

Nought answered he to these, but nursed his woes
And bitter whims of love, till bitter life should close.

(Lead, kindly Muses, the bucolic air—)

There too came Venus, smiling, debonnaire,
Yet with feigned anger masking all her smile;
Who said, 'What, Daphnis, thou didst boast erewhile
O'er wrestling Love to gain the mastery;
Say rather hath he not outwrestled thee?'

(Lead, friendly Muses, the bucolic lay—)

'Oh, Goddess stern,' thus did he answering say,
'Revengeful Goddess, hateful to mankind,
Think'st thou my Fortune's sun has all declined?
Nay—in the grave Love's torment I'll remain.

(Kind Muses, lead the pastoral refrain—)

Haste rather thou to meet thy herdsman's arms
In Ida's valley: there display thy charms:
Here is but lowly sedge, there oak-groves fair.

(Lead, kindly Muses, yet the pastoral air—)

Go, seek Adonis where he tends his ewes,
Or wounds the hares, or harmful beasts pursues;
(Tune, friendly Muses, yet the pastoral lay—)
Or once again in arms bid Diomedé stay,
Boasting of Daphnis worsted in this fray.

(Lead, kindly Muses, yet the pastoral song—)

Farewell, ye bears, the caverned hills among;
Jackals and wolves, farewell! no more in grove,
Or tangled brake or thicket shall I rove,
As heretofore: farewell, sweet Arethuse,
And crystal brooks that Thymbris' rocks diffuse!
Ye know me well: Daphnis it is who sings,
Who watered all his cattle at your springs.
(Chant, friendly Muses, still the pastoral lay—)
Pan, whether o'er Lycaeus thou dost stray
Or mighty Maenalus, leave the lofty tomb
Which aye records Lycaon's offspring's doom,
Whereat immortals wondering gaze and smile;
And hither wend to our Sicilian isle.

(Sweet Muses, bid the pastoral echoes die—)

Haste, master, nor thy mellow reeds lay by,
Well-knit with wax and to thy mouthing curled;
For me Love draweth to the underworld.

(Sweet Muses, now the pastoral music hush—)

Blow violets now on every thorny bush:

Jonquils the dismal juniper adorn:

Let all be changed—be pears by fir-trees borne,

Since Daphnis dies; and hounds by hinds be torn;
And screech-owls learn with nightingales to vie.
(Sweet Muses, let the pastoral cadence die—)
So ceased the swain: him Venus fain would raise,
But Fate had spun the limit of his days:
Thus sank beneath the eddying stream of Night,
The Muses' fellow and the Nymphs' delight.

IDYLL VII (52-89).

A prosperous voyage shalt thou make,
 Ageanax, to Lesbos' shore,
 E'en though the southern tempest's roar
At the Kids westward sloping shake
The billows, or on Ocean's swell
 Orion rests his sinking heel;
 If thou'lt requite the fervent zeal
Of Lycidas who loves thee well.
On the calmed sea shall halcyons ride,
 And drive the South and East winds back,
 Whose tumults stir the farthest wrack
That marks the limit of the tide;
Halcyons, of all the birds that o'er
 The Ocean seek their daily food,
 To the blue Nymphs the dearest brood:
So on his way to Lesbos' shore
Good omens to his haven's rest
 Ageanax may safely lead;
 And I who keep for that day's need
A crown upon my temples pressed
Of rose, or dill, or iris white,
 Will drain the bowl of treasured wine
 As by the ingle I recline,
While beans roast in the embers bright:

My couch of leaves a cubit deep
With flea-bane and with asphodel
And parsley shall be heapèd well;
And as I name my friend I'll steep
My lips in wine and drain the lees;
Two swains to pipe to me shall from
Acharnae and Lycope come,
And Tityrus chant his melodies,
What pangs for Xenea Daphnis felt
O'er Etna roaming, while below
The oaks on Himera's bank that grow
Sighed for him; but as snowdrifts melt
On Thracian hills or Athos crest
Or distant Caucasus, he pined:—
Again, the song shall call to mind
How once within a mighty chest,
By the mad folly of his lord,
The goatherd was confined alive;
And how, returning from the hive,
The bees with meadow-sweetness stored
Into his cedar prison came,
With such a nectar his sweet tongue
Was gifted by the pow'rs of song—
Oh, blest Comatas, thine's the fame
Of this rare tale; 'twas thou didst thrive
In such a prison honey-fed
Until the summer's prime was fled:
Would thou wert in this age alive!
So might I tend thy goats hard by
Hearing thy voice on yonder brow,
While under oak or pine-tree's bough
Divinely singing thou would'st lie!

ll. 130-157.

So he departing took his separate way
 Tow'rd Pyxa, leftward; Eucritus and I
 Turned with Amyntas tow'rd our host's abode;
 And there on heaps of fragrant rush and leaves
 Of fresh-pruned vine deliciously reclined.
 Over our heads the limes and poplars waved
 Luxuriant, and the sacred stream hard by
 From the Nymph's grotto babbling downward flowed:
 The swart cicalas in the shady boughs
 Plied ceaseless chirping, and afar was heard
 In the thorn-covert the wood-pigeon's* note:
 Sang larks and finches, cooed the turtle-dove,
 And swarming bees around the fountain hummed.
 A sense of Summer's richness filled the air
 Mingling with Autumn's fragrance; at our feet
 The pears, and by our sides the apples rolled
 In wondrous plenty, and with damson plums
 The spreading boughs o'erladen earthward drooped:
 And jars, four years in resin, were unsealed.

Ye nymphs that haunt Castalia's rill, and heights
 Of old Parnassus, such a draught as this
 Did Chiron in the Centaur's rocky cave
 Set on for Hercules: aye, Polypheme,
 The giant shepherd of Anapus, he
 Who hurled whole mountains at the flying ships,
 Capered among his sheep-folds to the tune
 Of such a nectar, as your holy well
 On that day tempered, where to Ceres stands
 A granary-altar: may I oft again
 Set up my shovel in her golden heap,
 While she with radiant bounty beaming holds
 Poppies and sheaves of corn in either hand.

* *όλολυγών*. This word seems to mean some bird; and as it is not known what bird, why not a wood-pigeon?

IDYLL X (26-58).

Battus [sings]

‘Envious tongues of men, Bombyca fair,
Call thee sunburnt, gipsy, skeleton spare;
But thou art to me a sweet brunette.
Dark forsooth’s the hue of violet,
Dark the figured lily; yet our eyes
Chiefest for rare posies them do prize.
Goats run after cytissus, cranes the plough,
Wolves for lambs are greedy, I for thee:
Oh if Croesus’ riches mine could be,
Golden statues of us both I’d vow
Off’rings unto Venus: flutes in hand
With a rose or apple thou should’st stand,
I in dancing guise with sandals new.
Fair Bombyca, white as dice and true
Are thy feet, thy voice is soothing low:—
Nought, alas! of thy cold heart I know!’

Milo. Marry, here is a songster lost to fame!
How good an ear for music has he shewn!
This manly beard I’ve grown is put to shame:
List thou to this, ’tis Lytierses’ own:—

[sings] ‘Thou who fill’st the rip’ning ear,
Bounteous Harvest-Goddess, hear:
Crown our labour with success,
Bless our crops with fruitfulness.

Gatherers, firmly bind each shock,
Lest the passing traveller mock—
“Lazy logs, but fit for fire!
Wasted is such losel’s hire!”

Be that end of every blade
Which the scythe has severed, laid

Tow'rd the North wind or the West;
So the ears wax comeliest.

Threshers, shun the noon-day sleep:
Then doth chaff most briskly leap
From the corn that strews the floor:
Mow'rs, begin 'ere skylarks soar,
Work as long as they're awake,
But at noon a siesta take.

Rare's the life a frog enjoys:
He's no need to care, my boys,
Who his liquor measures out,
Knowing neither stint nor doubt.

Stingy bailiff, have a care
When our mess thou dost prepare,
Lest thou bleed from thine own steel
Skinning flints with too much zeal.'

There! with a song like that a man won't ail
Working a-field: but such a love-sick tale
As thou hast starved me with, I'd bid him take
T' his mother lying at the dawn awake.

IDYLL XIX.

Thievish Love once plundering
Honey-comb from hive to hive,
Felt a bee's unkindly sting
Sharply wound his fingers five:
See him blow to ease their pain!
See him dance and stamp amain!
Shews he now to Venus, railing,
What his swollen limb is ailing;

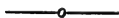
'See,' he cries, 'albeit so wee,
 See how cruelly wounds the bee!'
 Smiling answered him his mother,
 'Thou thyself art such another:
 Of thy tiny venom'd dart
 Think how cruel is the smart!'

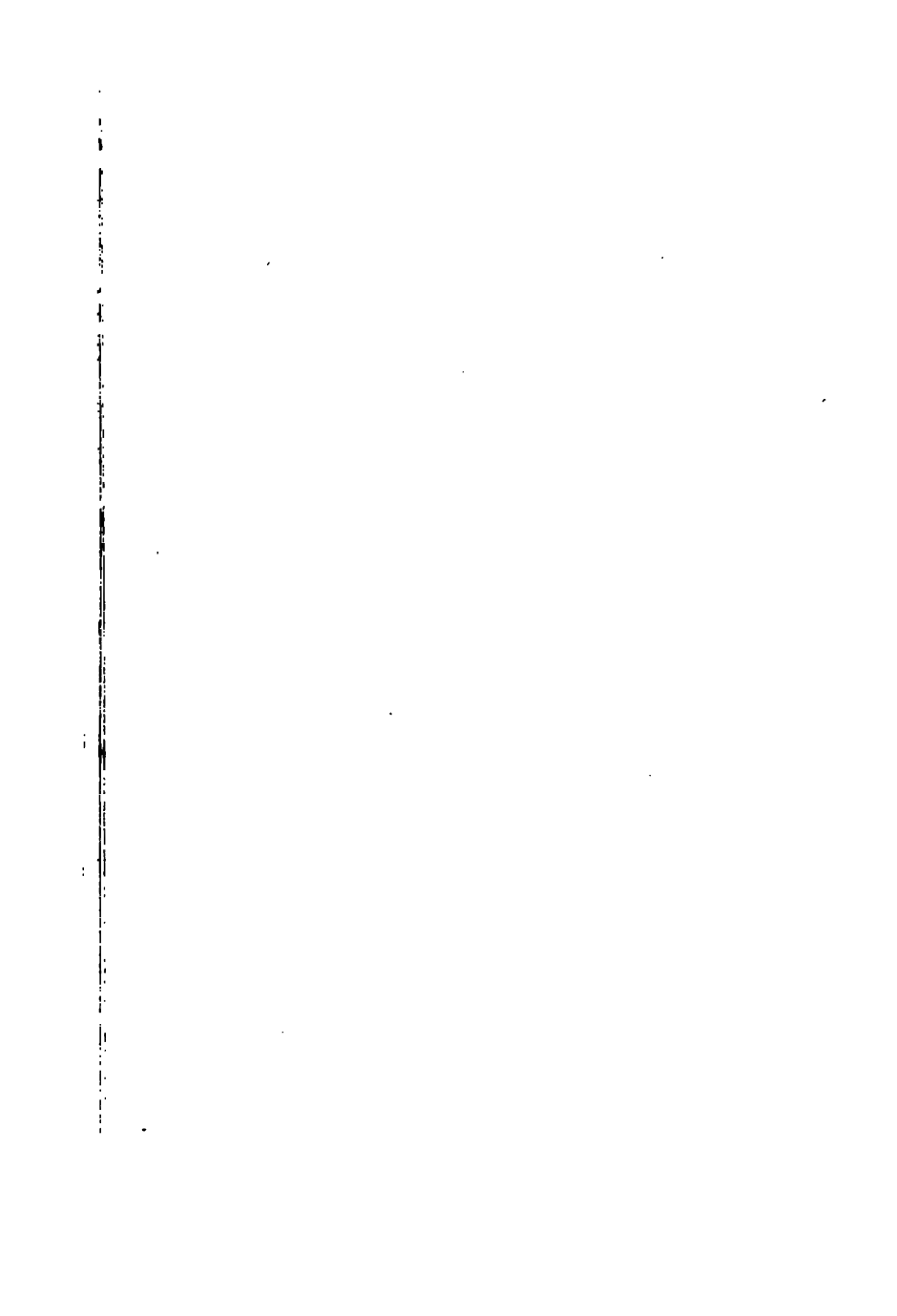
IDYLL XXVIII.

IN IMITATION OF THE ORIGINAL METRE.

Come, thou aider of work, gift of the blue-orbèd divinity,
 Distaff, welcome to dames skilled in discreet arts of house-
 wifery,
 Come with me unabashed, come to the fair city of Neleus
 Where stands Venus's fane greenly enclosed under Mount
 Ampelus.
 Thither favouring gales grant us, oh Jove, wafting serenity,
 That I may with my host pleasures of old friendship reci-
 procate
 With my Nicias, plant fostered among mellow-voiced Cha-
 rites;
 And may offer thee, rich curiously-wrought ivory workman-
 ship,
 Chosen gift for the fair hands of the dame wedded to
 Nicias;
 By whose aid thou shalt make garments for men's perfect
 apparelling,
 And for feminine wear draperies transparently undulant.
 Twice indeed in the year mothers of lambs feeding in pas-
 ture-lands
 Should their silkiest wool yield to supply elegant Theugenis;
 So untiring her zeal, such are her tastes, frugal and mo-
 derate.
 Far from me were the wish into a home thriftless and in-
 dolent

From this land of our birth sending thee forth vainly to
banish thee,
For thy home is from old Corinth derived, founded by
Archias,
Sea-girt Sicily's core, dwelling of all manly nobility.
Now thou'lt dwell in a new home with a man cunning in
remedies,
Able skilled to avert sicknesses, frail mortal's inheritance,
Fair Miletus's fame sharing with Ionian citizens:
So shall Theugenis reign hailed by her peers 'Queen of the
Beautiful
Distaff,' bearing in mind giver and gift, singer and melody.
Aye, and looking on thee men shall declare—'Hugely may
gratify
Gifts whose value is small: as for their worth, friendship
enhanceth it.'





August, 1869.

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